

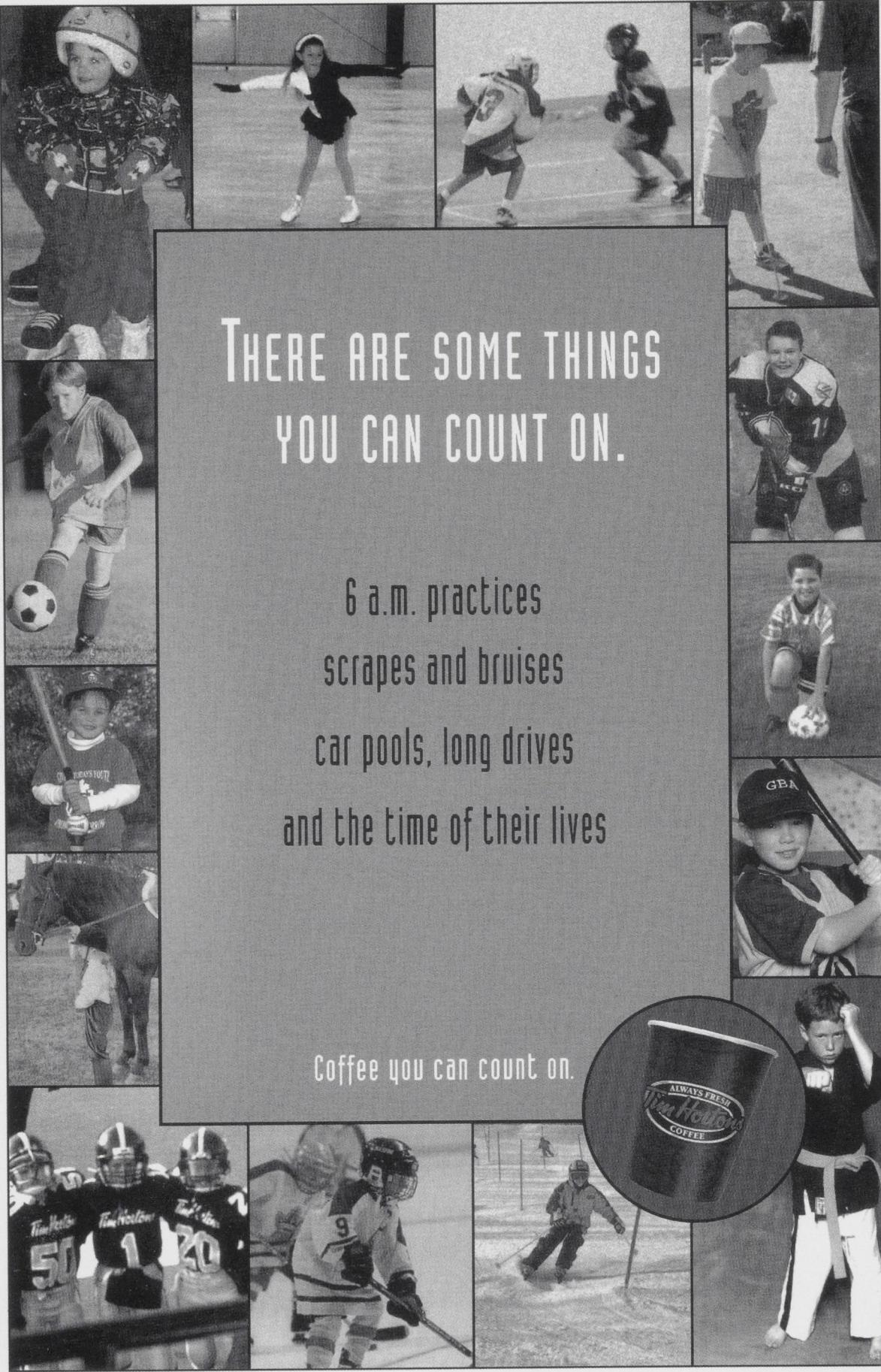
harmony

Edmonton Folk Music Festival 2000



Gallagher Park, August 10, 11, 12, 13, 2000

\$5



THERE ARE SOME THINGS YOU CAN COUNT ON.

6 a.m. practices
scrapes and bruises
car pools, long drives
and the time of their lives

Coffee you can count on.

ALWAYS FRESH
Tim Hortons
COFFEE

The Edmonton Folk Music Festival Program Book is published by the Edmonton Folk Music Festival Society, a non-profit organization incorporated under the Alberta Societies Act and presided over by the Edmonton Folk Music Festival Board of Directors. Please address all correspondence to:

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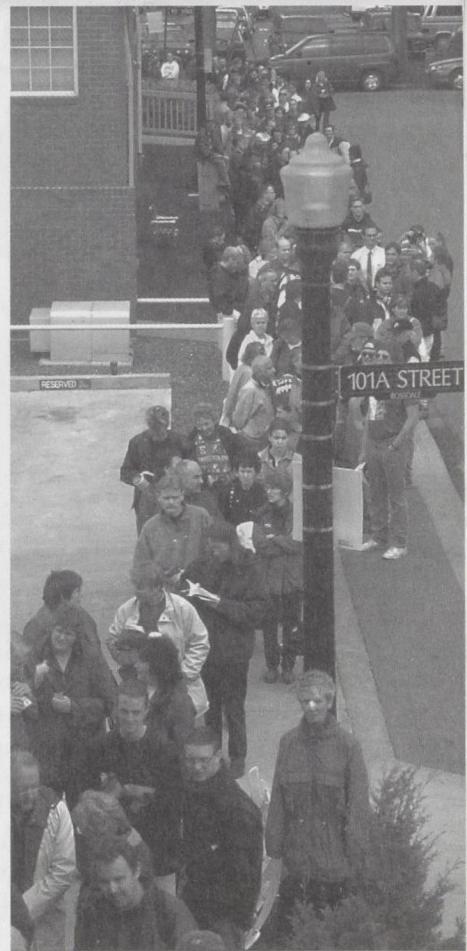


Photo by Frank Gasparik



Stay in touch

Your comments and suggestions are welcome

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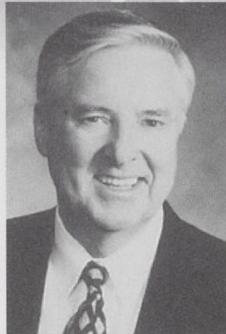
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Check our new Web site at www.edmontonfolkfest.org

Our home page offers you a year-round link to information about what's happening at the festival.





O

On behalf of Edmonton City Council, a warm welcome to all Folk Festival 2000 participants! A happy and successful 21st year, as well.

Edmonton is proud of the continuing success of the Edmonton Folk Music Festival. Each year, rain or shine, attendance remains in the thousands; artists from countries around the world vie to perform here, and your volunteers remain a strong force. Your accomplishments in these areas are a shining example for us all.

I am delighted to offer you congratulations for a job well done. Once again, let's hope for the best weather possible and a great party for everyone!

— **Bill Smith**, Mayor, City of Edmonton

T

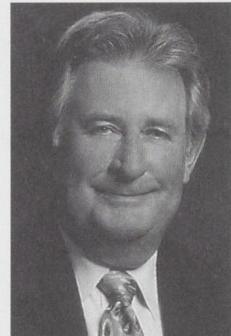
The Edmonton Folk Music Festival is a time of celebration, and Gallagher Park will once again be filled with the sounds of melody and rhythm. Attracting people from all over the world, this outstanding event has helped to build Edmonton's reputation as Canada's Festival City.

This festival could not be what it is today without its hard-working and loyal volunteers. It is heartwarming to know that hundreds of volunteers return year after year to donate their time and skills. Folk fest volunteers have become a community, with many people working for the festival throughout the year.

The Edmonton Folk Music Festival has a reputation for presenting a program that appeals to a wide and ageless audience. With performances drawing on local, national and international musical talent, the festival offers a range of experiences and sounds that will again delight all those in attendance. While in the Edmonton area, I encourage visitors to take the opportunity to explore Edmonton and the endless possible destinations to be found across Alberta.

On behalf of the Government of Alberta, I hope you enjoy the Year 2000 edition of the Edmonton Folk Music Festival.

— **Ralph Klein**, Premier, Province of Alberta



G

Greetings to everyone participating in the Edmonton Folk Music Festival 2000. This long-standing and vibrant music festival brings citizens together in friendship and enriches our cultural heritage. By offering both traditional music and more contemporary styles, the festival appeals to a wide range of music fans, eager to experience the excitement of live performances.

À titre de ministre du Patrimoine canadien, je suis heureuse d'appuyer un festival qui favorise l'essor de la musique folk au pays. Cette manifestation est l'occasion par excellence de voir et d'entendre des artistes de talent qui contribuent à la popularité de ce style musical et qui le renouvellent en y apportant leurs sonorités et leurs rythmes. Je souhaite franc succès aux organisateurs et bon festival à tous et à toutes!

— **Sheila Copps**, Minister of Canadian Heritage

Welcome



Photo by Frank Gasparik

Welcome to the 21st annual Edmonton Folk Music Festival. After many years of major changes, the year 2000 brings only a couple of fine tunings—a new Park 'n' Ride location and no overnight lineups.

Of course in 2001, we will run concurrently with the World Track and Field Championships, but that is another story.

Every folk music festival offers unique charms. There is, however, a special energy and spirit that belongs to our festival here in Edmonton. It spreads outward from our 1,750-strong volunteer base and reaches into every corner of Gallagher Park and some surprising outposts around the world.

We're ready. Please join me in extending a traditional Edmonton Folk Music Festival welcome to the brilliant artists who grace our stages this weekend.

Terry Wickam

Terry Wickam
Producer

On behalf of the Board of Directors and members of the Edmonton Folk Music Festival Society, welcome to this year's musical celebrations!

Some thank you's are in order. The first is to our loyal audience for purchasing tickets in advance and providing a warm welcome to the Canadian and international artists who are here to entertain you this weekend.

The corporate community and municipal, provincial, and federal governments have once more been generous with financial support. Residents of Cloverdale again welcome us into their neighbourhood. Thank you!

Without dedicated volunteers, this festival could not exist. Three groups of volunteers deserve special recognition: those who have been with us each of our twenty-one years; the crew coordinators, whose leadership abilities are paramount in the organization of this event; and those who persevere through site teardown the week after the festival.

Enjoy your weekend, and plan to hear more world-class folk music by attending one of our concerts this fall.

Marigold Kinley

Marigold Kinley
Chair, Board of Directors



Photo by Thomas W. Turner

We are guests at Gallagher Park

Welcome to Edmonton and to Gallagher Park for the 21st Edmonton Folk Music Festival.

Edmonton's river valley is the longest urban river valley park in North America. It's a playground year-round, ideal for hiking, biking, walking, skiing—and for taking in the Edmonton Folk Music Festival.

Gallagher Park, a great place to romp and to celebrate folk music in the company of friends, offers what no other venue can: a breathtaking view of the Edmonton skyline as the sun sets. So lay back, enjoy the view and take in some of the best music around.

During this four-day event, the site will see about 20,000 people per day. We ask that you treat the park and your neighbours with respect and consideration.

Remember, we want to keep the park as beautiful as we found it.

Thanks to Cloverdale

Cloverdale residents take pride in their community and have welcomed us into their beautiful backyard for another weekend of fun and music. We ask that you respect them, their property and their privacy.

After each night's concert, please leave the neighbourhood quickly and quietly. Some residents may already be asleep.

Without the patience and co-operation of Cloverdale residents, this annual music festival could not take place in Gallagher Park.



What's here & where to find it

Information

You can find festival information at:

- the main gate
- the gate at the top of the hill
- the Journal Information Tent (east of the main stage)

Information volunteers can help you with:

- lost kids (or lost parents)
- lost and found items
- program information
- bus schedules

Information volunteers will also accept your comments or suggestions.

You can also ask any festival volunteer (wearing a volunteer T-shirt and/or badge) for help.

First aid

The first aid tent is staffed with health care professionals who are set up to administer basic first aid. Transportation to hospital will be suggested for any complex injury or medical problem.

Helpful tips

To make your weekend more enjoyable, pack the following items in your backpack:

- sunscreen
- Band-aids
- water
- a hat
- comfortable footwear
- hand wipes
- insect repellent
- antihistamines for allergies
- your own prescribed medications

Lost kids

Lost kids (and lost parents) can be taken to the Journal Information Tent. If you and your little one(s) become separated, contact a member of the Security crew and listen for announcements from the stages.

Message board

Want to meet friends who are arriving later? Leave a note on the message board at the Journal Information Tent.

Water & washstand

Water for drinking and washing is found at the public faucet in front of the Cloverdale Community Hall.

Environment tent

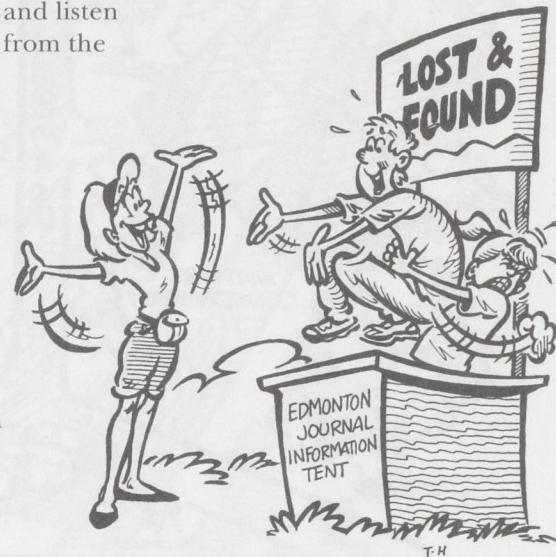
The Environment crew has a tent west of the main stage. Stop in to say "hello" and share your concerns. Help us make this the cleanest festival ever.

Phones

Once again, Telus is providing free cellular phone service.

Lost & found

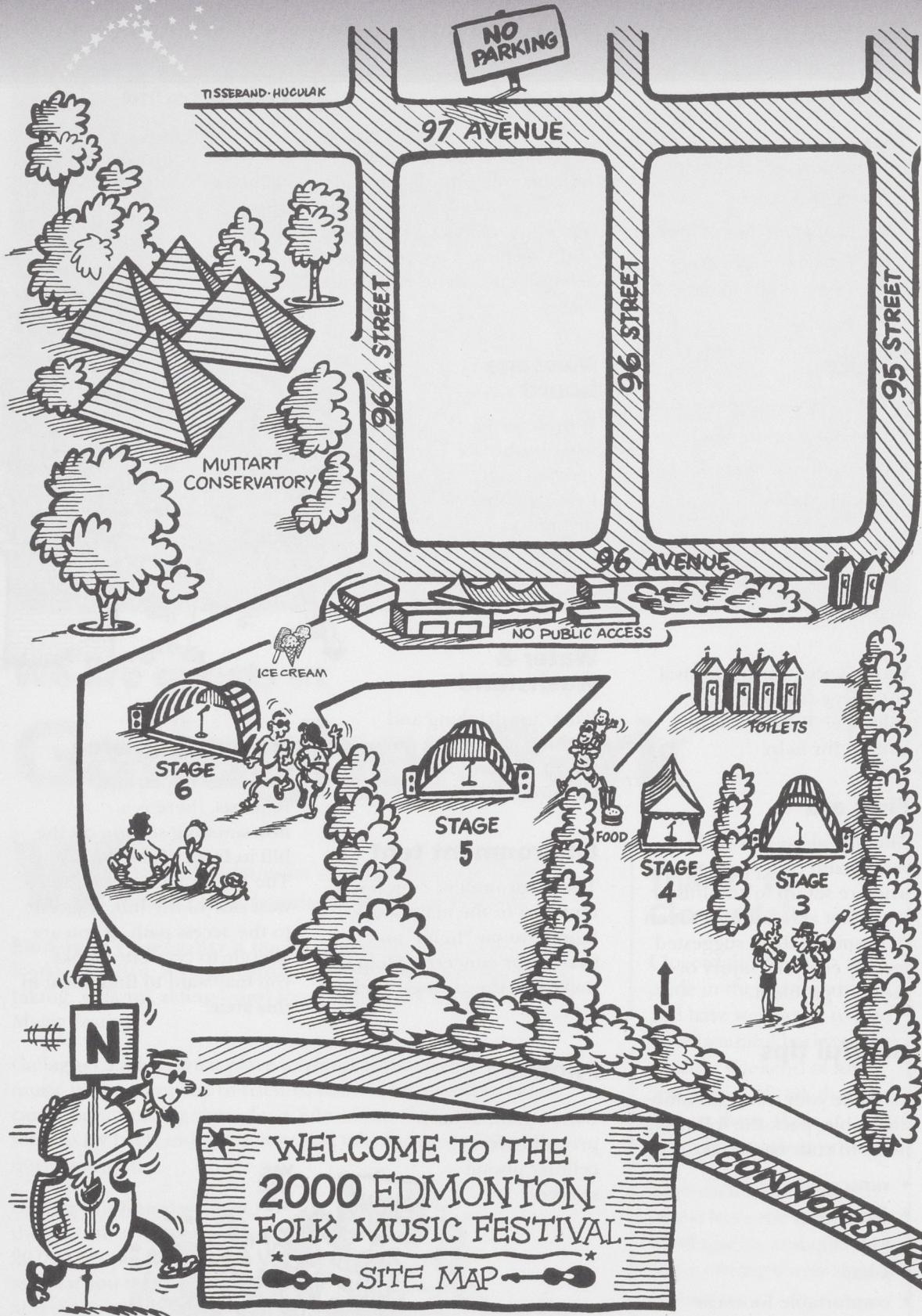
Check with Lost and Found in the Journal Information Tent to the right of the main stage!

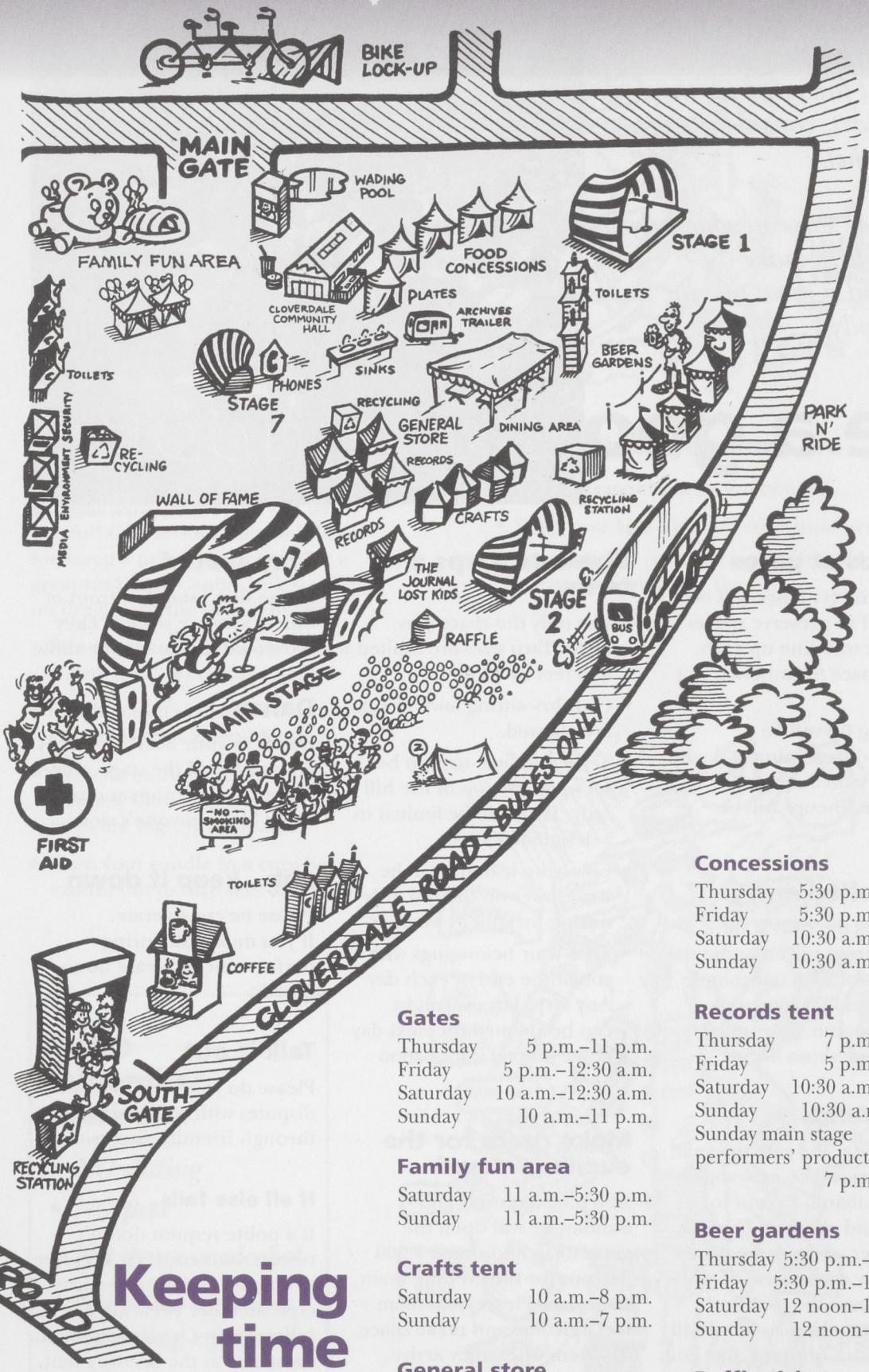


No-smoking area

In answer to patrons' requests, there is a non-smoking section on the hill in front of the main stage. The area is located on the west side of the hill, adjacent to the access path. If you are allergic to cigarette smoke, you may want to find a seat in this area.







Keeping time

Gates

| | |
|----------|--------------------|
| Thursday | 5 p.m.-11 p.m. |
| Friday | 5 p.m.-12:30 a.m. |
| Saturday | 10 a.m.-12:30 a.m. |
| Sunday | 10 a.m.-11 p.m. |

Family fun area

| | |
|----------|-------------------|
| Saturday | 11 a.m.-5:30 p.m. |
| Sunday | 11 a.m.-5:30 p.m. |

Crafts tent

| | |
|----------|----------------|
| Saturday | 10 a.m.-8 p.m. |
| Sunday | 10 a.m.-7 p.m. |

General store

| | |
|----------|--------------------|
| Thursday | 5 p.m.-10 p.m. |
| Friday | 5 p.m.-10 p.m. |
| Saturday | 10:30 a.m.-10 p.m. |
| Sunday | 10:30 a.m.-6 p.m. |

Concessions

| | |
|----------|--------------------|
| Thursday | 5:30 p.m.-11 p.m. |
| Friday | 5:30 p.m.-11 p.m. |
| Saturday | 10:30 a.m.-11 p.m. |
| Sunday | 10:30 a.m.-11 p.m. |

Records tent

| | |
|---|--------------------|
| Thursday | 7 p.m.-10 p.m. |
| Friday | 5 p.m.-10 p.m. |
| Saturday | 10:30 a.m.-10 p.m. |
| Sunday | 10:30 a.m.-7 p.m. |
| Sunday main stage performers' products only | 7 p.m.-10 p.m. |

Beer gardens

| | |
|----------|----------------------|
| Thursday | 5:30 p.m.-9:30 p.m. |
| Friday | 5:30 p.m.-10:30 p.m. |
| Saturday | 12 noon-10:30 p.m. |
| Sunday | 12 noon-9:30 p.m. |

Raffle tickets

| | |
|----------|------------------|
| Thursday | 6:30 p.m.-9 p.m. |
| Friday | 6 p.m.-9:30 p.m. |
| Saturday | 12 p.m.-9 p.m. |
| Sunday | 12 p.m.-8 p.m. |

We take pride in the fact that folk festival fans are, for the most part, considerate of each other.

Here are some neighbourly tips to help make the weekend a great one for everybody.

Be a good neighbour



Photo by Frank Gasparik

Lineups at gates

The perimeter fence will be roped off to preserve spaces for those who line up early. Saving space for others is not allowed.

Lining up will be permitted beginning at 6 a.m. Saturday and Sunday. No overnight lineups will be allowed.

Controlled entry

To control the rush at the gates, patrons will enter the site in groups of 25 at one-minute intervals and asked to walk rather than run. Gates open one hour before shows begin.

Wristbands

As you enter the gate this year, your ticket will be exchanged for a wristband. Except for seniors and children 11 years and under, all festival patrons must wear a wristband. If you want to leave the park and return later, the wristband will get you back onto the site. You can trade a weekend pass for a weekend wristband or individual tickets for individual day wristbands.

Blankets, tarps and tents

- Use only the space you need. Tarp sizes are limited to 8 feet by 10 feet.
- Only low-sitting lawn chairs are allowed.
- Tents and lean-tos can be set up at the top of the hill only. Tents will be limited to a designated area.
- Low-lying lean-tos can be used lower on the hill only during inclement weather.
- Take your belongings with you at the end of each day. Any tarps left overnight can be claimed the next day at the Journal Information Tent.

Make room for the evening crowd

At 6 p.m. Saturday and Sunday, we will open the gates to an additional 1,000 patrons for the evening main stage acts. Please help them feel welcome and make space for them when they arrive.

Stay seated

Please don't stand in front of others who are seated. They too would like to see the show.

Dance

Dance to your heart's content at the sides of the stage, where there's lots of room and you won't block anyone's view.

Shh...keep it down

Please be considerate. If you must talk during performances, please do so quietly.

Talk it out

Please do your best to sort out disputes with your neighbours through friendly discussion.

If all else fails . . .

If a polite request doesn't resolve your concern, feel free to contact a Liaison Security crew member (wearing a bright yellow vest). Or you can ask for assistance at the Security tent, north of the main stage along the fence.

Pitch in

- Pick up your garbage and put it in a garbage can.
- Recycle all recyclables.
- Pinch and pocket cigarette butts.

Respect designated areas

- Non-smoking area on the hill
- No-public-access areas
- Hearing-impaired area
- Wheelchair area

Get a cover for your candle

Those thousands of sparkling lights at night look spectacular, but be careful! One serious burn would be too steep a price to pay, even for a great tradition. Candle sellers will be on the hill during the evenings.

- Fire regulations make the use of covers for candles mandatory.
- Candle covers are available at a low cost from the General Store.
- Exercise extreme caution with candles. Clothing, blankets and tarps are highly flammable.
- Keep your candle in a cup; be careful not to drip wax on the hill.

Also remember there's...

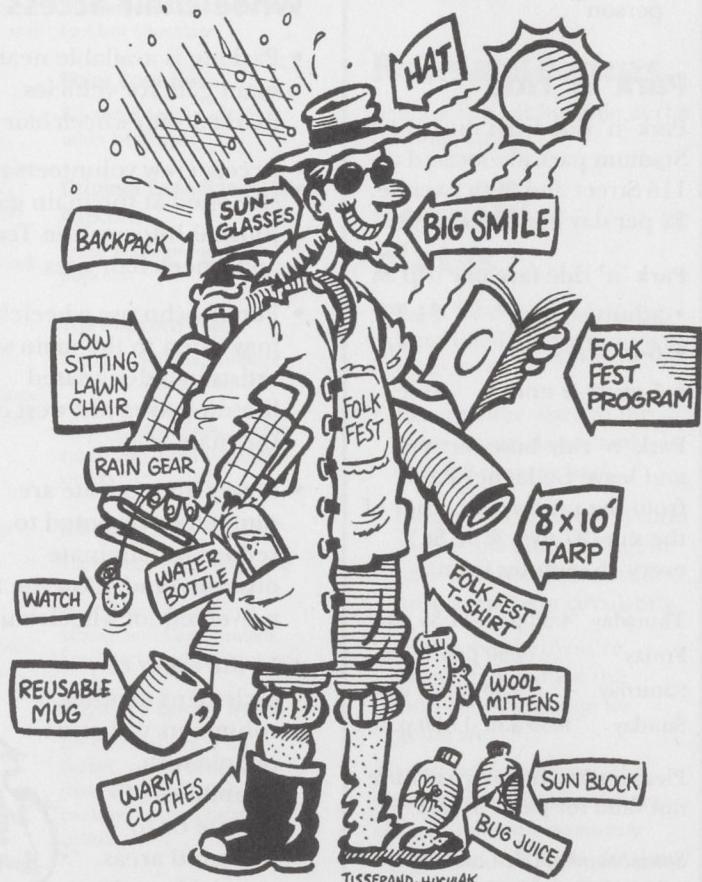
- *NO sliding*
- *NO pets*
- *NO drugs or alcohol*
- *NO video or audio recording equipment*
- *NO laser pointers*

...allowed.



Know where your kids are

- Do not leave children unattended.
- Keep your kids with you after sundown.
- Lost kids and parents can be directed to the Journal Information Tent.



A well-prepared festival goer

Getting around

No parking

There is no public parking close to the festival site. Vehicles parked in the Cloverdale community will be tagged and towed. Here are some alternatives:

Park your pedals

Cycle down and check your bike at the free, supervised bike lock-up on 97 Avenue across from the main gate.

Edmonton Transit

Regular transit service is available along many routes. You can get bus schedules at the Journal Information Tent, or call

- **496-1600** for a recorded message
- **496-1611** to speak to a real person

Park 'n' ride

Park 'n' ride from the U of A Stadium parkade located at 116 Street and 89th Avenue. \$2 per day parking charge.

Park 'n' ride fare per trip is:

- | | |
|-------------------|--------|
| • adults | \$1.50 |
| • 6-15 years | \$.50 |
| • 5 years & under | Free |

Park 'n' ride buses arrive and leave Gallagher Park from the northeast corner of the site (97 Ave. & 92 St.) every 15 minutes from:

Thursday 4:30 p.m.-11:30 p.m.
 Friday 4:30 p.m.-1 a.m.
 Saturday 9:30 a.m.-1 a.m.
 Sunday 9:30 a.m.-11:30 p.m.

Please note: Transit passes are not valid for park 'n' ride.

Special thanks to the University of Alberta for use of the Stadium parkade.

Meeting special needs

At the Edmonton Folk Music Festival, we are committed to accommodating the specific needs of people with disabilities so they too can enjoy the festival with the least amount of hassle.

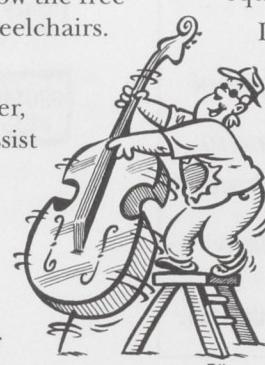
If you have special needs due to a disability, the Access crew can answer questions and provide you with information about:

- a designated listening area for people in wheelchairs
- program schedules in Braille
- assistive-listening systems for the hard of hearing

The two-for-one ticket policy remains in effect for people who require the assistance of an aide.

Wheelchair access

- Parking is available near the main gate for vehicles marked with wheelchair tags.
- Access crew volunteers are stationed at the main gate, Journal Information Tent and wheelchair sites.
- People who use wheelchairs may listen to the main stage artists in a designated listening area just west of the main stage.
- Power lines on site are ramped or rerouted to reduce or eliminate obstacles and allow the free movement of wheelchairs.
- In the event of inclement weather, volunteers will assist people with disabilities off the site or to sheltered areas as quickly and safely as possible.



Visual

If you have a visual disability, ask for the workshop schedule in Braille or large print.

Hearing

For festival goers who are hard of hearing, there are:

- magnetic induction loops at all performance areas
- loop system receivers for those with no hearing aid or no T-switch. Receivers can be picked up and returned at the Journal Information Tent.

The magnetic induction loop system consists of an antenna placed beneath the sod in a 25-square-foot area in front of the stage.

- If you use a hearing aid equipped with a T-switch (telecoil), simply switch your aid to the "T" position.
- Then sit within 12 feet of the blue hearing-access signs located in the centre of each looped area.
- Your hearing aid will act as a receiver; no other equipment is required.

If you have any questions about hearing access, contact Mike Keeping or an Access crew volunteer through the Journal Information Tent.

What's there to eat?

A Cappella Catering

Salads served with pita crisps—Greek, Caesar, Asian, spinach, new potato, Thai noodle and fruit. Soups for rainy days—tomato, cream of mushroom and beef barley.

Allegro Italian Kitchen

Penne with chicken, mushrooms and sundried tomatoes; Rigatoni with sausage and tomato sauce; Fusilli with fresh veggies, garlic and cheese sauce. Fresh fruit salad.

Bella Crusta Foods

Pizza by the slice, grilled panini sandwiches, all made with own handmade bread. Lobster chowder soup.

Bennett Centre

Hot and cold refreshments, chocolate bars, chips and other snack items.

Bridges Restaurant/ Catering

Grilled chicken, black bean and mozzarella quesadilla; grilled vegetable and cheese quesadilla; breakfast quesadilla with bacon, cheese and mushroom; cold poached salmon burger; Thai coconut peanut saté. Jumbo homemade double chocolate espresso cookies. Non-alcoholic sangria.

Churros King

Churros, chorizos, meat pies, turkey drumsticks and chicken sandwiches.

Cruising Café

Espresso-based coffee drinks, steamers, hot chocolate, frozen granita, fruit slush drinks, iced cappuccino. Assorted snacks and goodies.



Photo by Anita Maloney

D'Amore's Italian Deli & Calzone Co.

Homestyle Italian deli sandwiches, calzone. Hot and iced cappuccino, granita.

Empressa Food Emporium

Various wraps, decadence in a dish, banana split on a stick and monkey's lunch. Fruit fraze smoothies.

Fat Franks Bigger Better Bite

Jumbo hot dog; Yves veggie wiener; honey ham, cheddar or jalapeno smokies; corn on the cob; chicken skewers.

The Funky Pickle

Pizza by the slice, pickles, chili, nachos.

Fantasia Italiana

Italian gelato, biscotti, fresh-roasted peanuts, cappuccino, espresso and semifreddi.

India Palace Restaurant

Veggie samosa, chick pea curry, chicken bhoona, mixed vegetables, beef curry, served with rice and nan bread. Chai and lassis.

Irie Foods

Jerk chicken, curry chicken, fried dumplings, roti, beef patties, curried goat, beef oxtail.

Java With Me

Hot and cold beverages (coffee-based and others), nachos and cheese, veggie tray, cheese and egger on a kaiser, vegetarian chili, and baked potatoes.

Juan Ways Millennium Foods

Green onion cakes, chicken fajita, soft taco, veggie burrito, chicken fajita and soft taco salad.

Krua Wilai

Padd Thai, spring roll, green curry with bamboo and chicken.

Lee Garden

Vietnamese spring rolls, szechuan beef, lemon chicken, teriyaki vegetables, vegetarian rolls and steamed rice.

L'il Orbitz Mini Donuts

Mini donuts, corn dogs, nachos and cheese.

Little O's

Elephant ears, Belgian waffles, fresh squeezed lemonade.

Mediterranean BBQ

BBQ chicken or BBQ merguez in a pita, veg pita, hummus, eggplant dip, Greek salad.

The Milky Way

Assorted grilled sandwiches, biscotti and pastries, Espresso drinks, steamers and hot chocolate.

Polar Root Beer

Rootbeer, lemonade and other beverages.

Original Canadian Kettle Popcorn

Fresh kettle-popped popcorn

The Popcorn Place

Pyrogies, kubasa, cabbage rolls, nachos, popcorn, sno-cones, caramel apple chips, candy apples, cotton candy and other packaged snacks.

Rainbow Deli

Hamburgers, hot dogs, veg burgers, nut burgers, deli sandwiches, home fries, tabouli and Caesar salads. Fresh-squeezed fruit juices.

Royal Ice Cream Treats

Ice cream cones, milk shakes, yogurt cones and shakes, dole whip, assorted packaged frozen treats and cotton candy.

Go green!

The Edmonton Folk Music Festival is committed to minimizing the festival's impact on the environment.

It's up to you to make sure recyclable items actually get recycled – just place your recyclables in the proper recycling bin.

Look for a recycling station!

You can recycle any of these materials:

- pop and juice cans
- glass bottles
- plastic
- paper



Check the map (page 6 & 7) for the locations of the four recycling stations.

We'd like to thank the City of Edmonton for the use of the recycling bins.

Reusable cups

Bring a cup, or buy one at the General Store.

Reusable plates

- Pay a \$2 deposit when you purchase food served on a plate.
- Return your plate to the plate return depot and get your \$2 deposit back.
- Please return plates as soon as possible after eating; we have a limited number and must keep them circulating.
- Feel good that you're helping to reduce the amount of garbage we generate.

The festival runs the reusable plate program with the assistance of the Edmonton Community Foundation. The plates are shared with other festivals in Edmonton and other Canadian cities.

Cleanit Greenit Composting System Inc. is teaming up with the Edmonton Folk Festival to divert and compost about 3000 kg of organics.

With the increasing shortage of landfill space, and concerns about traditional waste practices, environmentally responsible companies and organisations including the Edmonton Folk Festival, are looking for better alternatives. This year the Folk Festival is teaming up with Cleanit Greenit Composting System Inc. to divert and compost about 3000 kg of organics, mainly behind the scenes from the kitchens, using the Cleanit Greenit cart system. Organics that otherwise would have been garbage!

The Cleanit Greenit cart system is an organic collection program that allows businesses to compost organic waste instead of landfilling them. The cart system, (introduced to Edmonton by KC Environmental Group Ltd.), collects left over, non hazardous organics in 240 l carts, and removes them to the Cleanit Greenit compost site, located in west Edmonton. At the site trained compost staff process the organics, into a high grade nutrient rich compost called organic soil.

Composting provides an innovative alternative to traditional waste disposal, while simultaneously producing a useful and saleable product. It is a progressive concept to have a manufacturing process that by its very nature enhances the environment rather than attacks it.

Beyond the benefits accrued from actual production process, compost itself, has a lot of advantages. Compost is a slow release, nutrient rich material, which when added to soil improves soil structure, texture, aeration and water retention. When mixed with compost clay soils are lightened, and sandy soils have better water retention. Mixing compost with soil helps control erosion, increases fertility, provides proper pH balance and aids healthy root development in plants. Compost can also control soil-borne diseases and insects.

Composting reduces greenhouse gas emissions. By diverting waste from landfills, the Cleanit Greenit composting system reduces methane gas emissions. By using compost instead of chemical fertilisers less nitrous oxide emissions are produced. Carbon dioxide emissions are reduced since compost use increases soil moisture retention and thus reduces the amount of energy needed for irrigation.

Cleanit Greenit also accepts non hazardous organic waste such as sawdust or landscaping waste for drop off at 20450-113 Avenue. In addition to screened and unscreened compost we also have available premium lawn and garden mix. Delivery or pickup available. Call us at 488-7926 for more information.



CLEANIT GREENIT
COMPOSTING SYSTEM INC.



Coupon

Buy 1 Bag of Compost or Garden Mix
and Get a 2nd Bag Free

20450 113 Avenue

451-0921

expires Sept. 30th, 2000

Cleanit Greenit Site Open 8:00 - 5:00, Monday - Saturday
20450 113 Avenue, easy access from Anthony Henday Drive

Main stage lineup

Thursday

6 p.m. – 11 p.m.

Hans Theessink
and Blue Groove

Tri-Continental

Dervish

Lennie Gallant

Linda Tillery &
the Cultural
Heritage Choir

Jackson Browne

Friday

6 p.m. – 12:30 a.m.

Scrūj MacDuhk

Rizwan-Muazzam
Qawwali

Blackie and
the Rodeo Kings

Lúnasa

Compadrés

Mary Chapin
Carpenter

Danú

Saturday

2 p.m. – 3 p.m.

Bruce Cockburn

6 p.m. – 12:30 a.m.

Dead Reckoners

Rokia Traoré

Colin Hay

Shawn Colvin

Wilson Pickett

Blue Rodeo

Sunday

2 p.m. – 3 p.m.

Laura Love

6 p.m. – 11 p.m.

Church Street

Dar Williams

Wilco

Steve Earle

Ian Tyson

Finale

Saturday

| | Stage 1 | Stage 2 | Stage 3 |
|----------------|---|---|---|
| 11 a.m. | The wellspring Catie Curtis Luann Kowalek Steve Forbert | Hearts and bones Heartbreak Hill Oh Susanna Kimmie Rhodes | Blues world Colin Linden Mary Coughlan Madagascar Slim Hans Theessink |
| 12 p.m. | Slide of hand Ellen McIlwaine Bob Egan Mark Sterling | Concert Night Sun | Concert Jenny Lester with John Reischman and Tricia Gagnon |
| 1 p.m. | Concert Mary Coughlan with Jimmy Faulkner and Peter O'Brien | Concert Garnet Rogers | Celtic colours Stephen Fearing Danú Lennie Gallant |
| 2 p.m. | Main stage | Bruce Cockburn | |
| 3 p.m. | Concert Sue Foley | Concert Zubot and Dawson | Storytellers Garnet Rogers Kevin Welch Colin Hay Kieran Kane |
| 4 p.m. | Blues jam Amos Garrett and the Festival House Band Mike Henderson Jimmy "T-99" Nelson Colin Linden Mary Coughlan Ellen McIlwaine | 3:45 p.m. Concert Ellen McIlwaine | 4:30 p.m. Concert Oh Susanna |
| 5 p.m. | | 5:15 p.m. Concert David Rea | 4:30 p.m. Redemption songs Bill Bourne Eric Bibb Jim Cuddy Church Street |
| 6 p.m. | Main stage lineup — see Page 13 | | |

workshops

Stage 4**Stage 5****Stage 6****Stage 7****Five fiddles**

Byron Myhre
Shannon Johnson
Seamus O'Dowd and
Tom Morrow (Dervish)
Tammy Rogers

Pulling strings

Oscar Lopez
David Rea
Zubot and Dawson

Axes to grind

Colin Linden
Amos Garrett
Sue Foley
Lester Quitzau

Hearing voices

Moxy Früvous
Church Street
Karen Savoca
+ Tom Wilson

12:30 p.m.

The oral tradition

Linda Tillary and the
Cultural Heritage Choir

Kev Carmody
Cathy Jordan
Madagascar Slim

Common wealth

James Keelaghan
Eric Bogle
Kev Carmody
Bill Bourne

Concert

Eric Bibb

Concert

Les Bûcherons

**Getting in touch
with my inner ...**

Christine Lavin
Lorne Elliott
Colin Hay

Main stage**Bruce Cockburn****Banjo styles**

Leonard Podolak
Craig Korth
Christopher Quinn
(Heartbreak Hill)
David Rea

Concert

Catie Curtis
with
Jimmy Ryan

Concert

Kimmie Rhodes
with
Joe Gracey
Gabe Rhodes
Matthew Hubbard

Fleadh

James Keelaghan
Danú
Lúnasa
Lennie Gallant Trio

4:30 p.m.

**This old heart
of mine**

Laura Love
Ellen Hamilton
(Night Sun)
Karen Savoca
Silk Road Music

**This hour has
ninety minutes**

Moxy Früvous
Christine Lavin
Dar Williams
Al Simmons

Concert

Rizwan - Muazzam
Qawwali

Concert

Les Bûcherons

My heroes

Oscar Lopez
Hans Theessink
Jenny Lester

Main stage lineup — see Page 13

Sunday

| | Stage 1 | Stage 2 | Stage 3 |
|----------------|--|---|--|
| 11 a.m. | Old songs / new songs Bill Bourne Heartbreak Hill Oh Susanna | Juke box music Scrūj MacDuhk Jenny Lester | Concert Jerusalem Ridge |
| 12 p.m. | Concert Heartbreak Hill | Seriously funny Colin Hay Christine Lavin Eric Bogle | Sunday morning gospel Linda Tillery and the Cultural Heritage Choir Church Street Eric Bibb Odetta |
| 1 p.m. | Concert ¡Bomba! | Concert Steve Forbert | |
| 2 p.m. | Main stage | Laura Love | |
| 3 p.m. | Concert Jimmy "T-99" Nelson with Amos Garrett and the Festival House Band | Concert Odetta with Seth Farber | Jamboree Jerusalem Ridge Oh Susanna Heartbreak Hill |
| 4 p.m. | Concert Sonny Rhodes | Concert Karen Savoca with Pete Heitzman | 4:30 p.m. A sense of place |
| 5 p.m. | Jammin' Zubot and Dawson David Rea | Concert Christine Lavin | Colin Hay Kevin Welch Steve Forbert Night Sun |
| 6 p.m. | Main stage lineup — see Page 13 | | |

workshops

Stage 4

Open stage

Please sign up with stage manager

12:30 p.m.

Blues fest

Hans Theessink
Madagascar Slim
Mark Sterling
Zubot and Dawson

Stage 5

Sing out!

Garnet Rogers
Karen Savoca
Kimmie Rhodes
Rokia Traoré

12:30 p.m.

Dream café

Catie Curtis
Dar Williams
Night Sun
Luann Kowalek

Stage 6

A woman's heart

Laura Love
Ruth Moody
Mary Coughlan

12:30 p.m.

Strung out

Oscar Lopez
Silk Road Music
Lester Quitzau
Shannon Johnson

Stage 7

Concert

Wajjo
Drummers

Concert

Lorne Elliott

Concert

Al Simmons

Main stage

Laura Love

Concert

Silk Road Music

Ceili

Scrúj MacDuhk
Dervish
Tammy Rogers

Concert

Eric Bogle with
Ian Blake
David O'Neill
and
Jonathan Jones

Concert

Wajjo
Drummers

Crossroads blues

Ellen McIlwaine
Mike Henderson
Lester Quitzau

The road

Garnet Rogers
Catie Curtis
James Keelaghan

4:30 p.m.

Global village

Host Jowi Taylor (CBC)
Jenny Lester
Silk Road Music
Rokia Traoré⁺
Madagascar Slim

Concert

Kev Carmody

4:45 p.m.

Somebody done somebody wrong songs

Kieran Kane
Ian Tyson
Kimmie Rhodes

Shake a tail feather

Linda Tillery and the Cultural Heritage Choir with Eric Bibb + Wilson Pickett

And the beat goes on

Mario Allende (jBomba!)
Wajjo Drummers and guests

Main stage lineup — see Page 13



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Eric Bibb

Eric Bibb

With the number of comparisons to Taj Mahal that **Eric Bibb** has received, it comes as no surprise he's getting a lot of attention. Not that he minds such a comparison; he credits Taj with being one of his major inspirations.

Born in New York in 1951, Eric grew up with a broad spectrum of influences. As his most important inspiration, he credits his father, Leon Bibb, a singer, actor and activist best known from the '60s Greenwich Village folk scene. Eric's godfather was Paul Robeson, and his uncle, John Lewis, was the world-famous jazz pianist and composer who co-founded the Modern Jazz Quartet. On a popular level,

Bob Dylan and Odetta were regular visitors to the Bibb home.

Based in Sweden since the 1980s, Eric's career took off in 1996, with an impressive performance at the London Blues Festival. Suddenly he was seen as an artist of international calibre, and he became known for his unique brand of acoustic blues. He's been touring with his band, Needed Time, ever since.

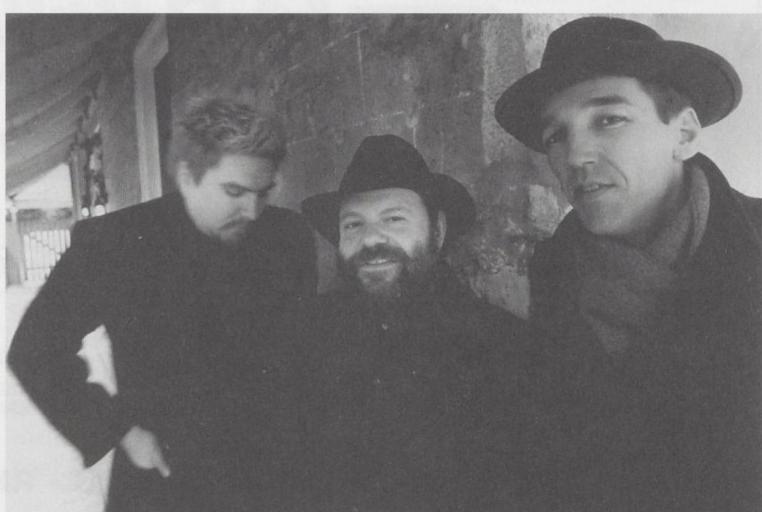
With his fluidity within the blues genre, Eric dips effortlessly into gospel, folk and country, and he convincingly sneaks unexpected instruments, such as the mandolin, accordion and kongama drums into the traditional blues ensemble. He sticks to no particular regional style, and his lyrics cover a vast range of emotions and issues.

Eric was also a part of the Grammy-nominated children's album "Shakin' a Tailfeather," with Taj Mahal and Linda Tillery. And, with any luck, that's precisely what Eric will have us doing here at the festival. LG

Blackie & The Rodeo Kings

Blackie & The Rodeo Kings are back! Stephen Fearing, Colin Linden and Tom Wilson have joined forces once again and are bursting their creative seams on *Kings of Love*, their sophomore effort—a double album selling at a single-album price.

For the uninitiated, the band was conceived when Colin and Stephen, almost simultaneously, decided to record the songs of one of



Blackie & The Rodeo Kings

Canada's greatest unsung musical talents—Willie P. Bennett. Following one quick call to Tom, the group was formed and the debut album *High or Hurtin'* was recorded between December '95 and January '96, with Tom in the producer's role.

After a Juno nomination, cross-Canada tour dates, and a wave of critical acclaim for the album, the members carried on with their respective careers. Colin released *Raised by Wolves* and garnered a Grammy nomination for his work on *A Tribute To Howlin' Wolf*. Stephen released his Juno-nominated *Industrial Lullaby* and secured a U.S. deal for the record that has yielded great reviews and substantial American tour dates. Tom and Junkhouse released *Fuzz*, and had a hit with the song "Shine."

"The three of us had such a good time making and touring *High or Hurtin'*; we all knew we had to take the Blackie thing even further," says Linden. "It was the same feeling again this time, and before we knew it we'd laid down 26 tracks!" CW



Blue Rodeo

Blue Rodeo

If the festival has a big name act that's become a fixture over the years, it would have to be **Blue Rodeo**. This will mark their fourth appearance—once for every year they've won a Juno Award for Best Group of the Year.

Blue Rodeo's first visit was in the rains of '94, right on the heels of their *Five Days in July* album. Now, their latest opus is called *The Days in Between*, which shipped gold at the beginning of the year.

"We worked harder on this album than any in a long time," says Cuddy. "We really

wanted to make a record that was a bit of a statement for us."

Co-frontmen **Jim Cuddy** and **Greg Keelor** have been together since 1985. They are playing with the lineup of **Bazil Donovan** on bass, **James Gray** on keyboards, **Glenn Milchem** on drums, and the newest member **Bob Egan** on pedal and lap steel guitars. Egan brings with him some impressive credentials, having played with roots rocker Wilco, Billy Bragg and the Tragically Hip. SA



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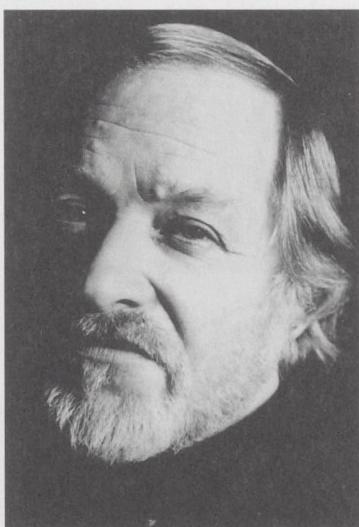
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Eric Bogle

Eric Bogle was born in Peebles, Scotland, in 1943, the only son of Laurence, a railway ganger, and Nancy, a domestic servant. He showed no apparent early musical leaning, except perhaps a strong aversion to bagpipe music.

After all the usual teenage influences (Elvis, Lonnie Donegan, Brigitte Bardot, etc.), he formed his own rock group called Eric and The Informers in the early '60s. The group was very popular in Peebles, but then so was eating live ferrets. After three years of relative obscurity, the band broke up, and the various members returned to total obscurity.

Eric then became a bit of a Bolshie and got into the Campaign for Nuclear Disarmament. He went on his first Ban The Bomb demo, where he heard folk music for the first time. He immediately became a convert, and, like all converts, was a bit of a hard-liner. He gained some measure of notoriety amongst the Peaceniks by being able to sing 60 verses of "We Shall Overcome," accompanying himself on ukulele.



Eric Bogle



¡Bomba!

In spite of this, the bomb did not drop, and in 1969, bored, disillusioned and broke, he gratefully accepted the Australian government's offer of free passage to the colony of New South Wales. In his spare time, to assuage his conscience and to keep himself from going bananas, he wrote songs that were completely ignored until 1972, when he wrote the classic "And The Band Played Waltzing Matilda," which, upon its release, set the Australian music world alight. He followed "Matilda" with songs like "No Man's Land," "Now I'm Easy," "The Aussie Barbecue Song" and the notorious "I Hate Wogs," which earned him a reputation as a deep social commentator.

Eric reckons that he's already achieved more than he ever dreamed he would, so is quite content to take each new challenge as it comes. When pressed about future ambitions, he says, "All I want to do is to keep writing songs and to keep enjoying myself. That's all really, though I'd rather like to be taller, and I wish my hair would grow back!" CW

¡Bomba!

The Canadian quintet, **¡Bomba!** dedicates itself to exploring modern Latin sounds. Much like current-day Cuban artists, **¡Bomba!** fuses traditional Latin and funk beats to create a sound that stirs both the mind and the body. Combining tradition without being nostalgic and modern influences without risking authenticity, the band tries to encompass those traits that best describe Latin America itself: passion, culture, diversity, history, and (most important) irresistible dance rhythms.

¡Bomba! can be considered one of Western Canada's authorities on Latin music. The members of **¡Bomba!** have studied Latin music at its source: from Cubanismo, the Buena Vista Social Club, the Afro-Cuban All-stars, Irakere and Chile's Inti-Illimani.

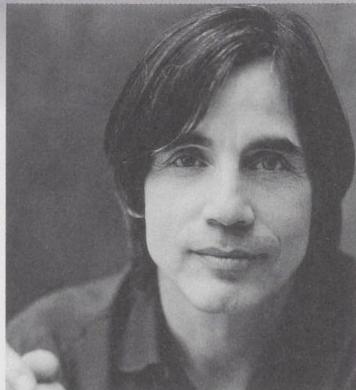
With **Mario Allende** on percussion, **Rubim de Toledo** on bass, **Marco Claveria** on vocals and tres, **Chris Andrew** on piano, and **J.C. Jones** on trombone, **¡Bomba!** will see you up and dancing for their entire set. CW

Jackson Browne

The metaphor for **Jackson Browne**'s life might well be a map of the human heart. He admits he uses metaphors abundantly in his songs. "Some have been about subjects that might take many pages to describe . . . I'm trying to access something we already know."

This passion is evident in his new album, *Looking East*, where he visualizes himself standing on "the edge of [the] country . . . back to the sea." "It's about turning and facing what assails you," he adds.

Though he sees himself in L.A., his material about social struggles and personal challenges is relevant far beyond this particular landscape. For instance, "Nino," one of his new songs, is inspired by his percussionist,



Jackson Browne

Luis Conte, a young man who's far from his home in Cuba.

Browne says "Nino" underlines another of his philosophies: "For me the song touches on a very simple and profound idea—that we all carry the means to make ourselves happy, and the means to get where we want to go in life."

Browne is considered one of "pop's defining voices." His 1986 album *Lives in the Balance* made the *Rolling Stone's* 100 Best Albums of the Decade list.

Browne's life as a musician and his life as a political activist have, to use another metaphor, been going along hand in hand. He helped organize the No Nukes concerts at Madison Square Gardens in 1979, and was a co-founder for Musicians United for Safe Energy (MUSE). He was also involved in the 1986 Amnesty International Conspiracy of Hope Tour and the 1988 tribute to Nelson Mandela at Wembley Stadium, where he first sang "When the Stone Begins to Turn," his tribute to Mandela and Martin Luther King, Jr. AK

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Les Bûcherons

Les Bûcherons

What a way to bridge the cultural gap between Canada's two official language groups. West emulates East is the way to describe **Les Bûcherons**. How so? Well, the group reflects the French-Canadian culture with its traditional

treatment of stories, songs, reels and jigs.

But what audiences might not know (or expect) is that the group is made up of 100 per cent authentic Albertans. They hail from Lethbridge to the Peace Country.

Now expanded to a quartet, members of the group follow their founder and artistic director **Gilbert Parent** (he, of the Peace Country). Parent plays the saw, bones, jaw harp and button accordion. His partner, **Declan Murphy**, plays the harmonica, guitar, bones, spoons and the "magical feet." New additions to the group are **Ian Porteous**, who brings along his guitar and banjo, and **Blake Eaton**, billed as "Edmonton's youngest stand-up base [sic] player."

Les Bûcherons has been performing since 1983, and included in their stops were the Expos: in Vancouver (1986), Australia (1988), Spain (1992) and Taiwan (1998-99). SA

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Kev Carmody

Kev Carmody

As one of the leading voices in contemporary aboriginal Australian music, **Kev**

Carmody has a lot to say. He tackles issues in his music that few dare to—domestic violence, racism, drug abuse and Aboriginal dignity, to name a few—with originality, depth and innate musicality.

Singer-songwriter Billy Bragg, one of Carmody's greatest admirers, upholds his work as a way into aboriginal Australian issues that is not often heard. Says Bragg, "Kevin, writing about the subjects he writes about, from the angle he writes them, is quite a refreshing thing to come into contact with."

Kev comes from a strong oral musical tradition that he inherited from his Irish father and his Maori mother at their home in southeastern Queensland. The songs he sang around the campfire during his youth reverberate through the music he makes today, from his lyrics to his penchant for folk. He blends elements of reggae and West African guitar licks, as well as country, folk and traditional aboriginal Australian styles. LG

Mary Chapin Carpenter

"Writing, if you really work at it, has the ability to show you things you might not see otherwise," **Mary Chapin Carpenter** told an interviewer. "I just let my imagination run free and see where it goes."

The songs of this much-honoured American performer touch on real life experiences and seem to capture what everyone has felt but too often could not find the words to express. Carpenter's rocking mix of country, pop and soul provides examples of an exceptional writing talent.

In addition to the Grammy-winning songs and CDs, Carpenter has lent her artistry to a number of motion-picture soundtracks; a 13-part CBS News documentary, *Century of Country*; a series on PBS titled *In the Spotlight*; a Broadway musical; and several books, two of them for children.

Carpenter is an active supporter of various organizations for social change. The proceeds of her first children's book, *Dreamland*, went to support the Voiceless Victims Project of the Institute for Intercultural Understanding. *Stones in the Road Tour Book 1995*, comprised of essays written by Carpenter and illustrated by *Time Magazine* photo journalist



Mary Chapin Carpenter

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William Campbell, benefited the CARE Foundation. She contributed an essay to *A Voice of Our Own: Leading American Women Celebrate the Right to Vote*. And she has performed at concerts for UNICEF, as well as for the NATO peacekeepers in Bosnia. SD

On stage with Carpenter this weekend are band members: John Jennings, on bass; Jon Carroll, on keyboards; Duke Levine, on guitars; and Dave Mattacks, on drums.

Church Street

They call themselves **Church Street** because that's where three of them began singing—growing up in New Orleans. Those three members, **Vanessa Thomas, Eunice Green and Karen Hogans**, performed and toured with the gospel legend Raymond A.



Church Street

Myles. They had been part of his full choir, also singing backup as a smaller group. He encouraged them to explore secular music, as well.

They're young, as performers and as a group. While maintaining a gospel heritage, Church Street also lays claim to its New Orleans musical background.

This spring they put the finishing touches on the group's first album and have begun touring. They drew a standing ovation at this year's Telluride Bluegrass Festival, and this weekend's appearance in Edmonton the group's Canadian debut. Cory Wallace (tenor) will join Church Street for its Edmonton performance. SA

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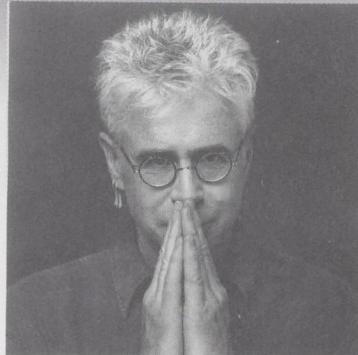
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Bruce Cockburn

One of Canada's most revered singer-songwriters, **Bruce Cockburn** continues to entertain his audiences with deep and lasting images of his varied experiences. His catalogue has been ranked alongside those of Joni Mitchell, Richard Thompson and Leonard Cohen. His remarkable career continues to flourish with his latest recording, *Breakfast in New Orleans Dinner in Timbuktu*.

Certainly the 20 gold and platinum records and 10 Juno awards are a testament to Bruce's significant presence on the landscape of Canadian popular culture. The sold-out concert appearances and recognition from his peers are evidence of an individual who continues to challenge himself and his audiences with every



Bruce Cockburn

new endeavour, be it musical, social, personal or political.

In addition to Bruce's accomplished musicianship, his presence at the forefront of human rights activism and his role as a spokesperson for environmental issues are critical elements of his distinguished 30-year career. In 1997, Bruce was presented with an Honorary Doctor of Music Degree by the Berklee College of Music (Boston),

where he studied jazz composition.

Attempting to label Bruce's music is an effort not worth undertaking. By the time you get around to defining what it is that he does, it no longer applies. When his self-titled debut was released on True North in 1970, it swelled with pastoral folk music. By the end of the '70s, Bruce's flair for jazz, blues and what is now known as "world music" began to surface.

For three decades, Bruce's compositions have spoken pointedly to the hearts and minds of Canadians. Brimming with first-person observations and strong convictions, many of Bruce's songs reflect his travel experiences with an autobiographical nature that allows listeners to share in Bruce's intense emotion. CW



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Shawn Colvin

A Shawn Colvin appearance here at the festival has been in the works for a number of years. She was booked to come in 1990, but wasn't able to make it; now, when her career has really taken off, she's here.

Since her career began in the mid-1980s, she's run the gamut of musical styles, but her roots are in folk music. The child of nomadic academic parents, she cites influences such as Bob Dylan, Tom Waits, Steve Earle and Greg Brown. Her songwriting technique is strikingly similar to these artists, both in its engaging story-telling quality and its musical strength.

Colvin has attracted the attention of the almighty Grammy since her first Columbia Records release in 1989, *Steady On*. Since then,

her following has swelled considerably, thanks in part to her participation in *Lilith Fair*.

Her debut album's success led to appearances on benefit albums, as a guest vocalist on CDs by Suzanne Vega and Mary Chapin Carpenter, as well as tours with the likes of Neil Young, Richard Thompson and Lyle Lovett.

In 1998, Colvin released *A Few Small Repairs*, her Grammy-winning platinum-hit album. Then she had her first baby and came out with a children's album, *Holiday Songs and Lullabies*. The album's inspiration came from the Maurice Sendak book *Lullabies & Night Songs*. She and her keyboard player, Doug Petty, got together to create a musical version.



Shawn Colvin

She has contributed numerous musical offerings to film and television. One of the best known came from the Doc Pomus tribute album, which saw her version of "Viva Las Vegas" used on *The Big Lebowski* soundtrack.

The secret to Colvin's success is truth. She weaves it like fine silk through her lyrics and music. She embodies humility and honesty in every move throughout her career. LG



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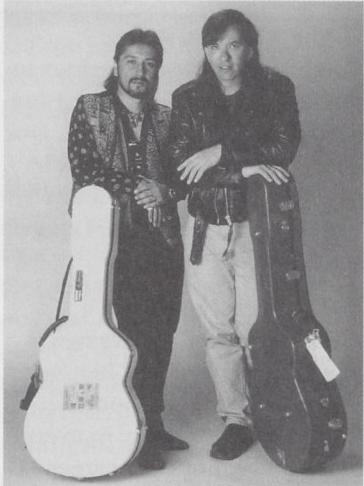
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Compadrés

They met on an airplane a decade ago. Today, **James Keelaghan** and **Oscar Lopez**—each a well-recognized performer in his own right—have joined to become the progenitors of *Celtino*, a blend of Latin and Celtic styles.



Compadrés

This is their first appearance at the Edmonton folk festival as the duo **Compadrés**, although each has played here numerous times.

Lopez is the Chilean-Canadian guitar virtuoso who brings Latin to the duet. Keelaghan's velvet tenor has taken him around the world singing Celtic-based folk songs. Keelaghan has won a Juno award and was nominated for another, while Lopez has also received a Juno nomination.

Now, they're returning to Edmonton, the scene of their first official performance as Compadrés—it was at the First Night Festival in 1993—supporting the duo's first album. SA



Mary Coughlan

Mary Coughlan

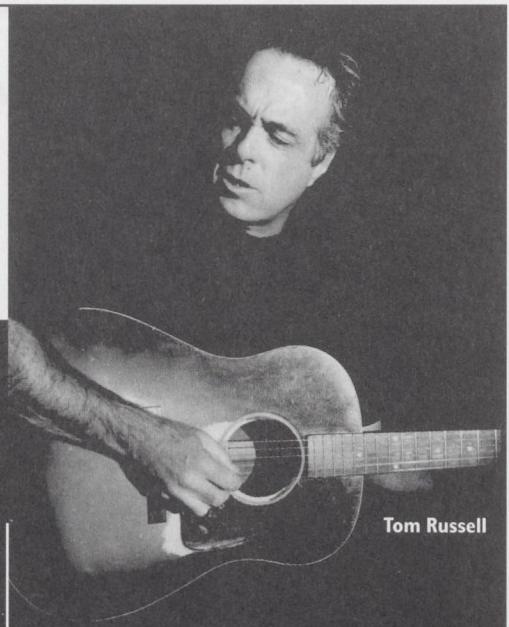
"Today in Paradise, the word was everywhere, 'have you all heard what Woman has done?' . . . Somebody wants this woman undone." So begins Galway-born **Mary Coughlan**'s album entitled *After the Fall*. The album is a rare collection of songs that affirms women—and often men as well—even while telling their most painful stories—stories of betrayal, abuse, addiction and depression. Like blues legend Billie Holiday—to whom she is often compared—Coughlan

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(pronounced *kok/lan*) knows much of what she sings.

Hers is more than the story of a victim or a good (in this case, Irish Catholic) girl gone wrong, however. First, she has been able to turn her life around, and she has used her understanding of the dark side to produce work that is intensely moving and intellectually satisfying. As *Q Magazine* puts it, "Mary Coughlan sings with a hard intelligence which binds spells." The songs she has chosen for *After the Fall* fit together like a work of art or a collection of fine short stories with a similar theme.

Coughlan's low-pitched, womanly voice, which makes no attempt to disguise the Irish in her, is astonishingly tender even while it tells how marriage can be a trap. Another song, "Lucy's Dream," written for her by Irish songwriter Johnny Mulhern, is a graphic story of love and betrayal.

Earlier albums, including *Tired and Emotional* and *Love for Sale*, focus on the jazz and blues classics that helped build Coughlan's reputation. She does a particularly delicious

version of the latter's title song, not to mention "These Boots are Made for Walking." Her new album, *Long Honeymoon*, is due out this year. AK

Catie Curtis

The New Yorker has dubbed the engaging and introspective **Catie Curtis** "a folk rock goddess." Curtis may be weary of such adulation, yet there's no doubt the Boston-based Curtis shines among the many stellar female singer-songwriters to have emerged during the past decade.

Her background as a New England musician percolates through her third CD, *A Crash Course in Roses*. Among the players featured are Morphine drummer Billy Conway, bassist Paul Bryan, guitarist Duke Levine, keyboardist Kenny White and mandolin player Jimmy Ryan. Harmonies are provided by Mary Chapin Carpenter, Jennifer Kimball and Melissa Ferrick.

A drummer before she turned songwriter, Curtis eventually picked up the acoustic guitar and began performing in her hometown



Catie Curtis

of Saco, Maine. Coffeehouse gigs followed during her college years and her short career as a social worker.

Curtis' music results from a cross-pollination of rock, country and urban folk. Her inventive and invigorating blend of contemporary styles unfolds with a rootsy feel into a collection of thought-provoking and emotional songs. Her powerful lyrics deal with love, death or day-to-day existence, and she delivers them with honesty and clarity.

Curtis' songs have been featured on episodes of *Dawson's Creek* and *Chicago Hope*, and she has toured extensively, including a solo stint on the last Lilith Fair. SD

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Danú

Named after Danú, the ancient Irish goddess linked to prosperity and the land, this group of musicians has already prospered musically. Everyone in the septet is under the age of 30, and last year, Dublin's *Irish Music* magazine named **Danú** the Best Overall Traditional Act of 1999.

"Reels, jigs, polkas, and songs tumble together in a glorious mix," waxed *Hot Press*, Ireland's equivalent to *Rolling Stone* magazine.

The group's first album, *Danú*, was released to accolades three years ago. This year, the *New York Post* advised that those buying "one Celtic disc for this year's St. Paddy's Day festivities" should make it *Danú's Think Before You Think*.

Most of the 13 tracks are instrumentals, with the occasional vocal styling by **Ciaran O' Gealbhain**, who also plays the piano accordion. He's joined by **Tom Doorley** on flute and low whistle, **Eamon Doorley** on bouzouki

and mandola, **Brendan "Benny" McCarthy** on button accordion, **Jesse Smith** on fiddle and viola, **Noel Ryan** on guitar, and **Donnchadh Gough** on uilleann pipes and bodhran. SA



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The Dead Reckoners

Dirty Linen, the mother of all folk music magazines, has called **The Dead Reckoners** "as good a country-folk-rock-blues show as could be imagined." And that only scrapes the surface.

After forming their "Dead Reckoning" record label, a means of producing their own music independently, the members of The Dead Reckoners—**Kevin Welch, Kieran Kane, Mike Henderson and Tammy Rogers**—moved from their respective positions as songwriters and producers, to a position bathed in the spotlight.

This is one of the most technically and lyrically strong groups in existence, which is what makes them so appreciated. Each member brings strengths that meld to



The Dead Reckoners

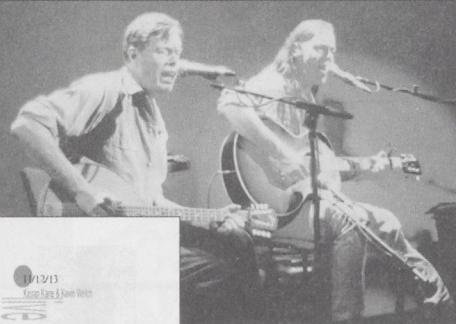
form a powerhouse of musicianship, yet they keep their music simple, and always brimming with artistic integrity. They are definitely musicians' musicians.

Collectively, the members of The Dead Reckoners have written songs for, or performed with, artists such as Emmylou Harris, John Prine, George Jones, Steve Earle, The Highwaymen, Lyle Lovett,

Dwight Yoakam and Nanci Griffith. They also recorded their own project, *Night of Reckoning* in 1997, which brought them to our festival two years ago. Most recently, Kieran Kane and Kevin Welch released a live album, entitled *11/12/13*, performed in Melbourne, where their Nashville blend of rock, country and folk caused quite a stir, just as it will, yet again, at our festival this weekend. LG

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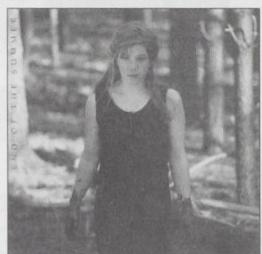
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Dervish

Those who saw them in 1997 will remember that Friday evening. They lived up to their billing and were one of the highlights of the Festival, playing the same night as Willie and Lobo and Sinéad O'Connor.

Hailing from Ireland's County Sligo, **Dervish** is one of the best-known proponents of traditional Irish music.

Still fronted by the energetic **Cathy Jordan**, the group's had a couple of personnel changes. Jordan provides vocals and plays bodhran and bones, **Shane Mitchell** is on accordion; **Liam Kelly** on flute and whistles; **Seamus O'Dowd** on guitar, **Brian McDonagh** on mandola and mandolin; **Micheal Holmes** on bouzouki; and **Tom Morrow** on fiddle.

The group released its first album in 1992, then toured Europe and North America

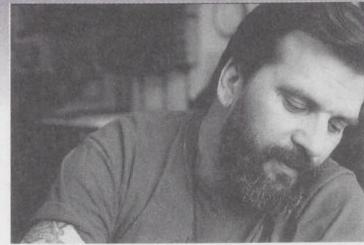
extensively. And in 1999 the band released its fifth album, *Midsummer's Night*.

Look for a range of moods and tempos—from charming and fluid lyrics of love and life to exuberant songs that'll lift you off the hill. SA

Steve Earle and The Dukes

"I find that for me, for now, transcendence is about being still enough long enough to know when it's time to move on."

... Of the process we fondly call *moving on*, so says **Steve Earle**, the burgeoning immortal of country folk-rock and practitioner of startlingly powerful words. Earle's undergone a bit of transcendence himself over his almost two-decade career. Where once there was a hard-living, no-holds-barred rebel soul, now there is a gruff yet profound, seasoned yet



Steve Earle

innovative, no-holds-barred artist.

On his latest album, *Transcendental Blues*, Earle reminds us yet again why he's one of the cornerstones of alternative country. He blends straight-ahead rock, old-time ballads, Celtic influences and bluegrass with the forceful folk lyrics to create a hybrid that can only be described as "Earle-esque."

What attracts audiences to his music is his honesty. There is a stunning and refreshing lack of pretense in his work, allowing the singer-songwriter to concentrate on the musical journey he lays out for himself and his listeners. Whether he sings about love or loneliness, wandering or settling down, he tells it like it is, no matter how sweet or painful it may be. And that's why we love him. LG



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Lorne Elliott

Who says Canadians have no sense of humour? When **Lorne Elliott** takes a crack at the locals, they're the ones who laugh the loudest. Not a small achievement when Canadians are often seen as a self-conscious lot. Of course, the Montreal-born, Maritime-educated entertainer's been in the business for 26 years, long enough to learn what makes his compatriots from Buena Vista to Vancouver Island and the Arctic Circle to the Great Lake waters laugh at themselves.

Elliott's also played Australia and a good bit of the rest of North America, opening concerts for Rodney Dangerfield in New York, for instance. Yet, he's best known in his native land, where one reviewer enthuses: "an exceedingly astute student of



Lorne Elliott

but all of it literally sucks laughter out of your face."

Lorne Elliott, however, is more than just a stand-up comedian with an India-rubber face and electric hair who plays a child-sized guitar. He's also a storyteller, musician, fiction writer and prize-winning playwright, and his zaney, weekly CBC Radio series, *Madly Off in All Directions*, is now in its fifth season. AK

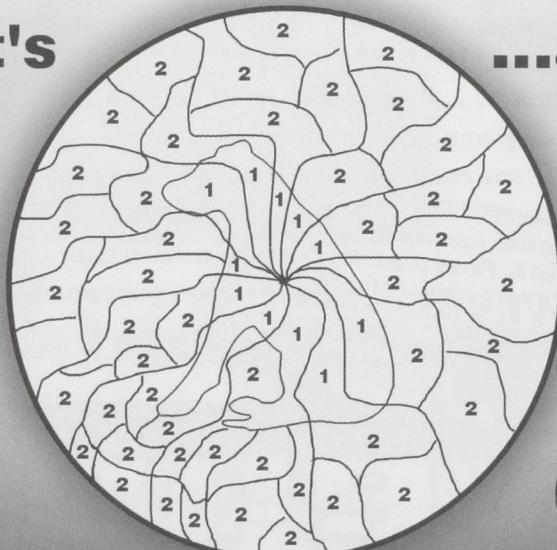
The Festival House Band

The **Festival House Band** contains what might be described as an embarrassment of talent. The collection of musicians, assembled to back headline artists travelling without a band, is capable of performing anywhere it

his environment, with a quick wit and matching delivery, Mr. Elliott gives new meaning to the words 'stage presence,' (*Charlottetown Guardian*). The *Newfoundland Herald* does P.E.I. one better when it states, "his show runs the gamut from the sublime to the ridiculous,



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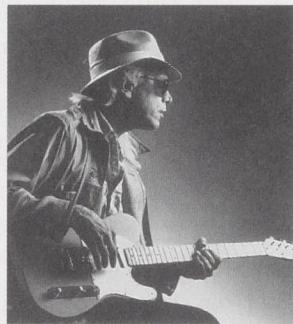
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chooses, and many of the members have fronted their own bands.

Part of this success comes from experience. **Amos Garrett** has played with the best of the best. His guitar has been heard on more than a few hit albums, and he's toured with a stellar collection of performers, such as Paul Butterfield, Stevie Wonder, Bonnie Raitt, Long John Baldry, Emmylou Harris and Maria Muldaur.



Amos Garrett



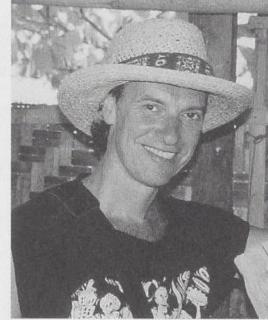
Rusty Reed

Rusty Reed has long been one of Alberta's premier harmonica players. He's led his own band and performed with such blues greats as Sunnyland Slim, Yank Rachell, Spencer Davis, Otis Rush, Long John Baldry and many more. He is the recipient of two ARIA awards: Best Blues, R&B and Soul, and Best Instrumentalist. Rusty's 1999 album, *Here on Earth*, has just been nominated by the Toronto Blues Society for best harmonica player.

Over the past 15 to 20 years, **Dave Babcock** has earned a solid reputation as one of Edmonton's finest musicians. A first-rate saxophonist and session man, Dave has played and recorded with blues legends Albert Collins, Taj Mahal, Jay McShann and Duke Robillard, as well as Canadian artists Long John Baldry and Colin James. He is currently leading the Gulf-Coast-style



Dave Babcock



Kit Johnson

group Fat Tuesday as well as a '60s retro act, The Kit Kat Club, and he fronts his own swingin' solo project.

Ron Casat makes the trip to Edmonton from Calgary and brings his keyboards with him. He's a singer-songwriter in his own right, and he's also a member of the EH Team and the swing-jazz band the Cold Club of Canada.

Kit Johnson's bass has helped anchor the Festival House Band for more than a few years. A singer-songwriter, he co-wrote *Lover of Mine*, Alannah Myles' 1992 hit single, which won SOCAN's Canadian Song of the Year. He's toured with Chris de Burgh, David Wilcox and Murray McLauchlan.



Michelle Josef

Occasionally, the Great Spirit grants an individual the opportunity to reincarnate without actually dying. Such is the case with **Michelle Josef**. She is the present-day incarnation of drummer Bohdan Hluszko, who gave up his identity in September 1997. To many she is both a newcomer and an old friend. The name and form may have changed, but the sparkle in the eye, the bite in the humour and the passion in the playing will be familiar. Celebrating 27 years of musicianship, Michelle brings a wealth of playing experience (with the likes of Etta James, David Wilcox, Sharon, Lois & Bram, Wild Strawberries, Jann Arden and Prairie Oyster), as well as a unique perspective on life.

Sue Foley

Frank disclosure of feelings is always a risk, but there's value in such risk-taking, says Canadian blues guitarist **Sue Foley** when she talks about her sixth album, *Love Comin' Down*. She admits she was just coming out of the breakup of her marriage when she produced it and says, "it was like I was working it out by writing it all down."

Perhaps Foley's openness comes from the same place as the empowerment theme of her songs. There's "Two Trains," for instance, in which she says she "explores the idea that there was more than one direction for [her] to go emotionally and otherwise."

Other songs which speak to the theme are "Same Thing," her take of a Willie Dixon blues standard made legendary by Muddy Waters; "Let Me Drive," a rockabilly-style dazzler, and "How Strong," which has an "earthy, minimal feel . . . the perfect mood for the end of the record."

Just as Foley is able to experience and write about a wide spectrum of emotions,



Sue Foley

she has a broad appreciation for the work of other musicians. One of her first mentors was Clifford Antone of Austin, Texas, who recorded her first four albums. She's also learned Mississippi-style from Bessie Smith, appreciates Motown and country, and her "Mediterranean Breakfast" reveals her interest in flamenco guitar. AK

Steve Forbert

At the close of the 1970s, **Steve Forbert** left his truck-driving job in Mississippi and became a folk hero almost as soon as he set foot in New York.

Armed only with guitar and harmonica, he caused quite a stir in New York City's music

circles amid the flash and clatter of the emerging New Wave. Albums such as *Alive on Arrival* and *Jackrabbit Slim* established Forbert as the fresh face of the American folk scene. His early success was followed by a falling out with his record company, and he moved to Nashville, where he pressed on with his music.

His loyal audience stood by their man, and some 20 years since making a splash in NYC, Forbert has released his 12th album. Recorded in Memphis, Tenn., *Evergreen Boy*, his ninth studio album and the first for his new label, Koch, continues to display Forbert's uniquely American sound—sturdy folk, rock, country and R&B influences—and his skill with words as he sings about everyday loves, losses, regrets and hopes. SD



Steve Forbert



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Tim Furst

Tim Furst

Tim Furst (aka Fyodor Karamazov) was born in San Francisco 46 years after the Great Earthquake. While studying architecture and philosophy at Stanford University, he was drafted to work at the campus medical library. To fill time during coffee breaks (Furst is an unconfirmed tea drinker), and having an endless supply of books close at hand, he naturally took up juggling.

Hijacked by Ivan and Dmitri, he discovered he was actually Fyodor Karamazov,

and spent the next 20-odd years performing on stages around the world. Following a temporary retirement, Furst has emerged from seclusion to play with fire and escape the Seattle rain.

Lennie Gallant

He's big on the East Coast, and over the last few years his extensive touring has brought him to the rest of Canada. Born in Prince Edward Island, **Lennie Gallant** is known for his high-energy roots-rock.

Writing and performing in both official languages, he's toured with everyone from Celine Dion to the Crash Test Dummies. His diverse style is traced back to his early days listening to an uncle's Bob Dylan albums.

Lennie earned a degree in sociology from Université

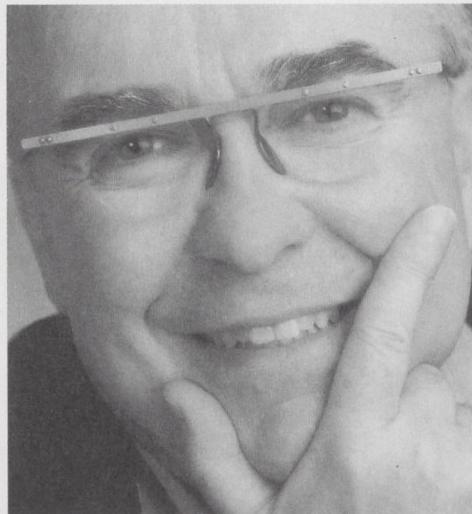


Lennie Gallant

Sainte-Anne in Nova Scotia, while he was also playing gigs in bars at the same time. Then he moved to Halifax and got his music career underway.

Since then, he's played all over the world. Successive albums have cleaned up at the East Coast Music Association Awards, where he's won Song of the Year, Album of the Year, and Male Artist of the Year. Lennie last played our festival in 1996. SA

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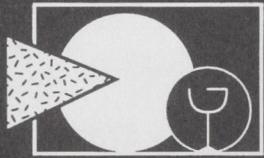


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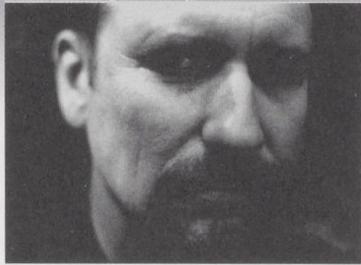
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Colin Hay

Colin Hay

When asked whether he gets confused by the overlaps between his solo concerts and his shows as part of Men At Work, **Colin Hay** says, "I just throw a pick into the audience. If the front row of the crowd fight for it, I know it's a Men At Work show. If one person bends over, picks it up and hands it back to me, I know I'm on my own."

Hay, one of the founding members of Men At Work, continues to tour with the

group regularly, alongside his challenging solo schedule.

Concerts are only part of this musician's life. The recording credits of Men At Work are familiar to most, full of #1 hits, such as "Down Under," "Business As Usual" and "Who Can It Be Now?," and culminating with induction into the Australian Recording Industry's Hall of Fame.

Since his debut with *Looking For Jack* in 1987, Hay's solo record has closely paralleled the band. He's just cut his sixth solo album, *Going Somewhere*, a much-anticipated album, which he says is "as close to my live show as possible." He's also done well with the full-band sound of *Topanga*, *Transcontinental Highway* and Celtic-influenced *Wayfaring Sons*.

Not content with his impressive achievements as a musician, Hay has had a number of acting roles, such as in Australian movies *Georgia*, *Wills and Burke*, *Cosi* and *Heaven's Burning*. AK

Heartbreak Hill

Eventually, every young bluegrass band has to leave the confines of the kitchen and try its hand at *the scene*. After Toronto's **Heartbreak Hill** took its big step, the members were surprised to find themselves blazing a trail for other young bluegrass players and enthusiasts in the city. They, quite literally, created *the scene*.

Says Heartbreak's banjo player **Chris Quinn**, "Recently we had some people we met in Kentucky up for a visit, and they were shocked at how many talented bluegrass

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Heartbreak Hill

players we had sitting in our kitchen."

The band members' talent for bluegrass stems from their love of the genre, their dedication to its history, and countless rounds of "Name That Banjo Player." What sets them apart from typical bluegrass is their lyrics and the unique spin they put on traditional bluegrass techniques. While looking to the past, they take steps in a new and innovative direction.

Making up the group are **Jenny Whiteley** on bass, her brother **Dan Whiteley** on mandolin, **Dottie Cormier** on guitar, and **Chris Quinn** on banjo.

Listen for the song "I Scare You"—it puts a minor-key spin on their traditional style and epitomizes the group's mastery of, and fluidity within, the genre. LG

Jerusalem Ridge

Jerusalem Ridge, Western Canada's favourite bluegrass band and a serious contender for the bluegrass graveyard only two years ago, has bounced back this spring with a busy touring schedule, following last year's release of *Beyond the Ridge*, the Alberta quartet's fifth recording—it's first in five years.

That bluegrass fans are still knocking down doors to see the group 11 years after its inception has the group's members tickled silly. A story on the group in bluegrass music's official mouthpiece, the Virginia-based *Bluegrass Unlimited* magazine, February edition, and recent airplay on the U.S. nationally syndicated *Bluegrass*

Radio Network hasn't hurt either. As a result, the group has been bombarded with requests for CDs and promo materials by several U.S. markets, as well as from bluegrass fans in France, Italy, The Netherlands and Estonia.

"It's unbelievable how popular the band still is," says banjo frontman **Craig Korth**. "Jerusalem Ridge started in October 1989, and you wouldn't believe how many people have heard of us, considering we've mostly played around Alberta and B.C. **Byron Myhre**, **Bill Lopushinsky** and **Keith Burgess** make up the rest of the band. Together, their unique blend of bluegrass, country swing, and acoustic gospel music, inevitably laced with a genuine gift for improv, has won a throng of fans across the country. CW



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Shannon Johnson

Shannon Johnson

If you can find out how old **Shannon Johnson** is, you can figure out how long she's been playing the violin—she began when she was three years old.

Since the age of eight, Shannon has been one of Alberta's most outstanding fiddlers. She began her career with the infamous McDade family ensemble, and garnered a reputation Canada-wide by taking top national honours in her Grade 10 fiddle exam.

Festival goers will recall her from the mid-'90s, when she performed with Bill Bourne. Together they recorded *Dear Madonna* and then *Victory Train*, which was nominated for a Juno award in 1996.

In the last five years, Shannon has taken over the producer's chair, recording critically acclaimed albums for Luann Kowalek, Captain Tractor and Terry McDade. Shannon performs around Alberta and western Canada, accompanying an impressive list of artists, including Maria Dunn and Mad Pudding. With



Luann Kowalek

a European tour scheduled for this fall, Shannon's engaging, eclectic fiddle style will continue to reach an ever-widening audience. SA & SJ

Luann Kowalek

Luann Kowalek is a home-grown singer-songwriter. For over a decade, she has created a nice little niche for herself in the alternative-country music scene here in Edmonton. Local followers will recall Luann as a player in one of Edmonton's first, all-female alternative bands, *Petticoat Junction*.

Her songs have been described as "windows looking out on small slices of life that tell us about ourselves." Her most recent album, *Late Night Heroes*, "focuses on the relationships, both good and bad, that make us who we are, and the persistence it takes to make our way in the world." Looking back, she names as her major influences Rosanne Cash and Shawn Colvin.

This year will mark her fifth appearance at the festival. **Chris Smith** and **Sherry-Lee Heschel** will join Luann on stage. SA

Christine Lavin

Of all the singer-songwriters to emerge from the urban songwriter revival of the '80s, the most consistent is probably New Yorker **Christine Lavin**. Long considered the funniest woman on the folk scene, she's been filling concert seats world wide for over 15 years.

Christine has just released her latest solo album, *Getting In Touch With My Inner Bitch*, on her own label, christinelavin.com records—right now it's available only at live shows and on her Web site.

Her seventh compilation CD, *The Stealth Project*, which



Christine Lavin

contains the works of 16 singer-songwriters from across North America, will be commercially released later in 2000, as will two of her earlier works. This brings her number of solo albums to 12, joining the three Four Bitchin' Babes disks and the many compilations she has produced showcasing the work of dozens of contemporary singer-songwriters whose music she loves.

Lavin has won one NAIRD award, two New York Music Awards, four ASCAP composer awards, and the Kate Wolf Memorial Award. Her songs have been performed by such diverse artists as the Dartmouth Decibelles, the Washington D.C. Gay Men's Chorus, and international chanteuse Andrea Marcovicci, who rang in the new millennium singing one of Lavin's songs accompanied by the Chicago Symphony Orchestra at a New Year's Eve gala.

Lavin's song "Sensitive New Age Guys" was part of Joan Micklin Silver's Off-Broadway production of *A . . . My Name Will Always Be Alice*, and she's currently developing a theatrical project of her own. Her concert career continues to take her all over the U.S., Canada and points beyond. She now performs wireless, enabling her, as she says, "to turn any size concert hall into a living room."

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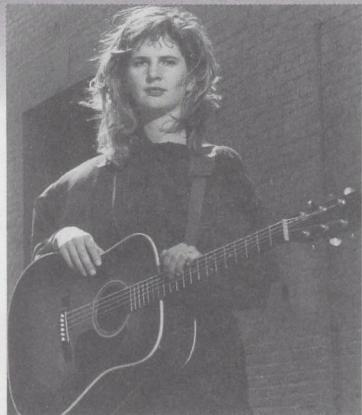
When not performing or recording, Christine writes for *The Washington Post* and *The Performing Songwriter Magazine* and is the occasional guest host for the popular *Sunday Breakfast* radio program on WFUV 90.7, in New York City.

CW

The Jenny Lester Band

A rising star in the world of bluegrass music, **Jenny Lester** is a dynamic stage performer and recording artist who has established herself as an important young Canadian singer-songwriter and multi-instrumentalist.

Jenny's prodigious talent is superbly displayed on her debut CD, *Friends Like You*, released in May 1999 to critical and popular acclaim. Awarded glowing four-star



Jenny Lester

reviews by both *The Vancouver Sun* and *The Vancouver Province*, the album showcases Jenny's powerful, soaring vocals and impressive songwriting skills.

Her original songs are carefully crafted in the bluegrass tradition while displaying a contemporary freshness and vitality that breathes new life into the

fabled "high lonesome" sound. Though only in her mid-20s, Jenny is a veteran stage performer, beginning on the fiddle at age eight with her family's Driftwood Canyon Family Band out of Smithers, B.C. After nearly a decade of touring West Coast festivals, Jenny won a music scholarship to South Plains College in Texas, graduating with honours and three Golden Reel awards.

She moved to Vancouver in 1998 and now tours as the Jenny Lester Band, featuring varying combinations of top musicians, such as **John Reischman** (internationally acclaimed master mandolinist and producer of *Friends Like You*) and **Trisha Gagnon** on bass fiddle. Powerful and highly interactive on stage, Jenny has an amazing ability to hit home with the audience.

CW



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Laura Love

Laura Love's reputation has taken on a life of its own, without the help of a major record contract or huge gobs of radio airplay. It's every folk singer's dream.

Watch Laura perform and you'll understand why her legion of followers grow so rapidly. There are few who can emit as much funkified energy as she can, and even fewer who spread their music over as many genres as she does.

Laura has graciously provided a few catch phrases to describe her style of music to the throngs of perplexed reviewers who have followed her over the years—phrases like Afro-Celtic, "hip-alachian" and a country-fusion hybrid she calls "confusion." But, essentially, Laura Love sets up labels for the pure satisfaction of watching them shatter as



Laura Love

they hit the ground. She can jump from reggae to polka, from funk to folk with ease and originality, all the while letting her hearty, elastic voice lead the way with unparalleled energy and joy.

Laura has released three albums on her own record label, Octaroon Biography, as well as on Putamayo and Mercury labels, having recently returned to her independent roots. Still, as *The*

New York Times says, she conveys the "fervour of someone reaching out with an almost frenzied joy to seize the strands of a confusing life and weave them into a coherent, life-affirming vision." LG



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Lúnasa

A folk festival without a musical surprise? Not a chance! And this year it's another Irish band—**Lúnasa**. This Irish quartet has wowed North American audiences since the band's first promotional tour in New England some 18 months ago.

Ireland's new all-star quartet, which always travels with a guest piper, has been described as "the Bothy Band meets the Flecktones." Like the Bothy Band, Lúnasa emphasizes flute, fiddle and pipes in its dazzling reworkings of traditional Irish folk tunes. And like Bela Fleck's Flecktones has done

with bluegrass, Lúnasa blends jazz and rock to an older rural music.

The seeds for Lúnasa were planted when **Sean Smyth** hooked up with **Trevor Hutchinson and Donough Hennessy** for a short tour of Scandinavia in 1996. The trio clicked so well that, once back in Ireland, they added **Michael McGoldrick and John McSherry** to the lineup to record some concerts. **Kevin Crawford** joined the musicians for an Australian tour in 1997, and the rest, as they say, is history.

These musicians are not the newcomers they appear to be. The members of Lúnasa are,

and have been for years, the backbone of many great Irish super groups of our time. Hutchinson played with The Waterboys; Hennessy had been a member of the Sharon Shannon Band, and Crawford performed with Moving Cloud.

The group takes its name from the Irish god of light and genius, Lugh. This master craftsman and harper was equally skilled as a warrior, poet, carpenter, magician and physician. His achievements earned Lugh a place at Tara, the ancient seat of the Irish high kings, and his music is said to have the ability to move the company at Tara to tears or great joy. Lugh's feast is celebrated annually on August 1, and he's remembered in the Gaelic word for August—Lúnasa . SD



Lúnasa

Ellen McIlwaine

With this year's appearance, **Ellen McIlwaine** will have played in all three decades of the festival. But we would do well not to take her for granted—she is truly one of the best slide guitarists and singers to have performed here.

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Ellen McIlwaine

McIlwaine comes by her skills and reputation legitimately. Her performing roots extend back to the '60s when she did the Greenwich Village thing. She's been a regular opening act at the legendary Café Au Go Go for such players as Muddy Waters, Buddy Guy and Junior Wells, and Sonny Terry and Brownie McGhee. Oh, and she used to hang and play with another pretty decent picker by the name of Jimi Hendrix.

Her *We the People* album of 1972 still gets deserved airplay on CKUA, and over the years she's simply gotten stronger. Starting as a folk-blues singer-slide guitarist, she's toured the world musically, and the world has been a better place for it. Album after album, soundtrack and television special, and we're fortunate to have her back. SA

Mortal Coil

What do you get when you cross kamikaze stilt dancing, elaborate costumes, and African, First Nations and mythological traditions with a dream-like stage-play? **Mortal Coil** could be the only possible answer!

Dugg Simpson, artistic director for the Vancouver Folk Music Festival, says of Mortal Coil, "They are ... just what we hope art will be—sensual, visionary and magical."

In addition to the group's elaborate and informative stage shows at numerous festivals and schools across Canada and the U.S., Mortal Coil has moved in a direction that shows a deep-seated commitment to educating youth. Through the program they call *Ultimate High*, now in

its second year, members of Mortal Coil (**Carmen Rosen, Bessie Wapp, Carrie Nimmo and Denise Galay**) teach street-involved youth the fundamentals of costume-building, drumming and stilt-walking. This introduction to the arts often provides these young people the opportunity to perform in the community.

After being together for 10 years, the members of Mortal Coil have created some lush characters and some captivating performances. Whether they're parading as the sun and moon, blazing fire dancers, or a forest of trees, they will certainly make their presence known at the festival again this year. LG



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Moxy Früvous

You'll never be able to look at a Dr. Seuss book the same way after you've heard the **Moxy Früvous** rendition of *Green Eggs and Ham*—a song that's been a favourite request during CKUA fund-raisers.

Since the Toronto quartet began street busking about 10 years ago, its members have worked hard to become a tightly-knit pop band known for its harmonies. (All the band members sing.) It's been seven years since its first festival appearance in Edmonton.

The group has developed a following. The band plays about 250 dates a year and is the subject of a fan-based Web site: www.fruvous.com. The "Früheads" love their Früvous, too, because they also hold an annual convention and distribute newsletters, similar to the fans of Ani DiFranco and Phish, among others.

Watch for wry humour, smart lyrics and a strong social consciousness. **Mike Ford** plays guitars; **Murray Foster** plays bass; **Jian Ghomeshi** plays drums; and **Dave Matheson** plays accordion, banjos and guitar. SA



Moxy Früvous



Jimmy "T-99" Nelson

Jimmy "T-99" Nelson

Most festival goers weren't even born when **Jimmy Nelson** acquired his nickname. Back in 1951, he recorded the hit "T99 Blues" with the Peter Rabbit Trio. The song made it to number 1 and stayed on the list for 21 weeks.

Over the years, he's recorded for such venerable labels as Chess and Kent, as well as Music City, All Boy and Paradise. He's played such venues as the Apollo and Howard theatres, performing with his contemporaries, Jimmy Witherspoon, Jay McShann and Lowell Fulson.

Today, in his 80s, he still lives in his adopted Texas, where he was named Blues Artist of the Year in Houston for 1998.



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Nelson is one of the few original blues shouters still performing. This year, his album *Rockin' and Shoutin' the Blues* was nominated for two W.C. Handy Blues Awards—Traditional Blues Album of the Year and Comeback Album of the Year. SA

Night Sun

Night Sun has been attracting considerable attention with its eclectic fusion of Celtic, zydeco, gypsy and blues. The group's lead singer, **Ellen Hamilton**, spent 14 years in Arctic communities; she formed Night Sun in Iqaluit, Northwest Territories. Praised for the strength of her songwriting, Ellen was a first prize winner in the Ontario Council of Folk Festival's songwriting competition.

Multi-instrumentalist **Chris Coleman** joined the band in



Night Sun

Iqaluit after graduating from classical music performance at Chicago's Northwestern University. Audiences are bowled over by his virtuosity as he moves effortlessly between mandolin, banjo, flute, clarinet and whistles in a given set.

Night Sun is now based in Kingston, Ontario. The

remaining members of the group are **Bonnie Dawson** on accordion and guitar; **Les Casson** on congas, bodhran, dumbek, drums and guitar; and **Adam Hodge** on bass.

The band has played at scores of festivals across the continent. SD

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Odetta

If folk music were an empire, **Odetta** would undoubtedly be queen.

Her part in the history of folk and roots music makes her no less than a cultural icon. She rose to critical acclaim in the 1950s as a predominant figure in American roots music, and she helped lay the foundation for the folk movement that was to follow. Hers was a major voice



Odetta

in the American Civil Rights Movement, and she marched with Dr. Martin Luther King Jr. She's shared the stage with other legends, including Joan Baez, Bob Dylan, Pete Seeger and B.B. King, and last year she received the 1999 National Medal of the Arts.

The reason for her popularity is readily apparent when you see her perform. From the moment she steps on stage to her final bow, Odetta not only causes audiences to take notice, she also offers them a deeper insight into the nature and the state of humankind. With contagious passion, intense warmth and unflappable strength, she makes each song distinctively her own and involves audiences in a way that few performers can.

Her latest album (and first in 14 years), *Blues Everywhere I*

Go, sees Odetta adding an ensemble to her blues-gospel style. Summoning up the ghosts of Bessie Smith, Alberta Hunter and Ma Rainey, she recreates the passion of the urban blues of the 1920s and '30s with her signature richness. Her performance is not to be missed. LG

Oh Susanna

She's back, and boy, has she been busy. **Oh Susanna** came to the festival in 1997 after releasing a debut cassette in 1996. Her career was just getting off the ground. Since then, she's won a Genie Award (under her real name, Suzie Ungerleider) for her song "River Blue," which was part of the soundtrack to the movie *The Fishing Trip*.

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Oh Susanna

She was raised on the West Coast of Canada, but her singing roots dig deep into the Appalachian Mountains, early Memphis rock and Chicago blues. Recurrent themes are described as "emotions of desperation, conviction, yearning, hope and love."

Oh Susanna released her second CD last year, *Johnstown.*

You can hear a demo that provides a sense of her considerable musical origins on her Web site, www.swellinteractive.com/ohsusanna/.

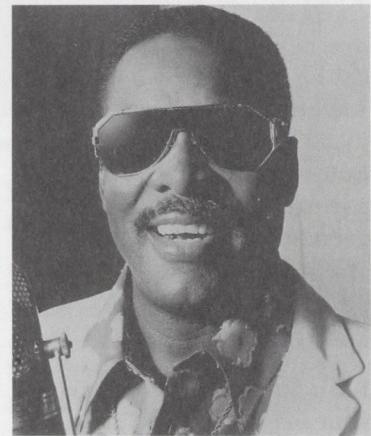
Check it out—you'll hear stripped down, cold, hard vocal chords connected to a deeper well that will lead you to think you're listening to a character from a John Steinbeck novel. SA

Pickett was first heard as the lead vocalist with the R&B quartet, the Falcons. His achingly poignant falsetto lead on the Falcon's breakout smash "I Found a Love" (1965) soon earned him an Atlantic Records contract and a one-way ticket to Memphis.

Freed of the artistic and musical constraints of a vocal

Wilson Pickett

Wilson Pickett is a one-in-a-lifetime kind of artist. With a truckload of classic songs ("Mustang Sally," "In the Midnight Hour," "Funky Broadway"), gold albums, induction into the Rock 'n' Roll Hall of Fame, Pickett is blessed with big lungs and the gruffest tenor voice on the planet.

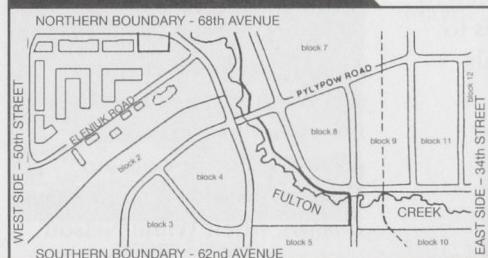
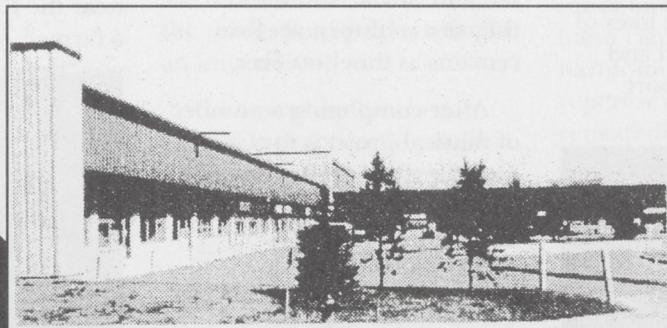


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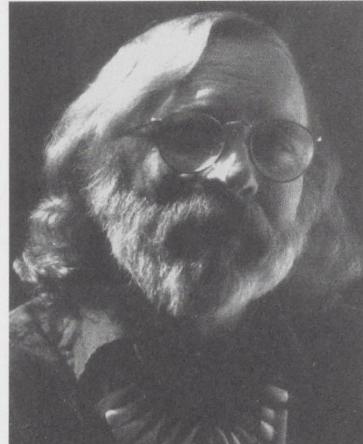
group, with a head full of stories, a mouth full of voices to tell them, and the deepest musicians from Stax and Muscle Shoals pumping behind him, Pickett swaggered to the microphone, waited four bars leaned and teasingly smacked, "If you nee-ee-eed a little lovin' / Call on meee / Awwl-right."

Those 10 little words changed Pickett's life overnight, and the song, "634-5789," hit the top of the R&B chart. In just 10 words he made all the ladies in the house say, "Ooww!", all the party dawgs woof-woof, and everyone called him the Wicked Pickett. CW

David Rea

I can already see you shaking your head when you read that guitarist **David Rea** is an icon of Canadian and American music. Rea hasn't been front and centre in the evolving contemporary music scene. No, he has almost always stood on the edge of the spotlight. And that's precisely what makes him a musical icon.

Rea has picked his guitar and added background and harmony vocals to the likes of Gordon Lightfoot, Ian and Sylvia Tyson, the Fairport



David Rea

Convention, Judy Collins, Jesse Winchester, Mike Seeger, the Clancy Brothers, Ramblin' Jack Elliott, Tom Rush, Neil Young, Joni Mitchell, Buffy Sainte-Marie and a whole lot of other folks.

And when it comes to records, Rea has his music and name on a lot of the best produced songs during the 1960s and '70s. And I'll bet you didn't know he co-wrote the rock 'n' roll classic, "Mississippi Queen."

So, to say Rea has been as laid back as his music is an understatement. By the age of 21—in the late 1960s—Rea had already accomplished more in his musical career than most musicians do in a lifetime.

Raised in Akron, Ohio, Rea began playing piano at the age of five and guitar at 12. And once smitten by the blues, he started listening and playing blues, bluegrass and rock 'n' roll.

In 1964, when he was just 17, Rea moved to Toronto and landed in the middle of the world's hottest folk music scene, where he teamed up with Gordon Lightfoot, and Ian and Sylvia. And the rest, as they say, is history, yet Rea remains as timely as ever.

After completing a number of musical projects for CBC, including the production of an original opera about Emperor Norton of San Francisco fame, and recording a three-part program on the convergence of European and African music, he returned to the studio and continues to make and produce highly praised music. SD



Kimmie Rhodes

Kimmie Rhodes

Kimmie Rhodes is a native Texan who began her singing career at the age of six with her family's gospel trio. She grew up in Lubbock, Texas, the town that also gave the world Buddy Holly, Waylon Jennings, Joe Ely and Jimmie Dale Gilmore.

"The time period when we grew up was a very fertile, creative time for music, so we all grew up listening to music we could be rooted in and draw from," she notes.

When she was 18, she moved to her family's farm near the Red River to become a farmer. A seven-year drought was "heaven's way of telling me I wasn't supposed to be a squash picker." While on the farm, she started playing the guitar and, she says, "writing just sort of sneaked up on me."

Rhodes moved to Austin in 1979, where she met DJ and producer Joe Gracey, an instrumental figure in the Austin progressive country scene, whom she ended up marrying. In 1981 she recorded her first album, *Kimmie Rhodes and the Jackalope Brothers*, when Willie Nelson

invited her to use his studio. Kimmie says of Willie: "He's really been a good friend to me and helped me get my music out."

In 1985, she recorded her second album, *Man in the Moon*. Her third album, *Angels Get The Blues*, recorded at the original Sun Studio in Memphis, was released in 1989. These records led to a series of British and European tours that received rave reviews. *British Vogue Magazine* said, "this is a voice you can listen to all day."

She has headlined with her band at festivals in Britain, Germany, France, Switzerland and the Netherlands, and has appeared on many European and American TV and radio broadcasts. She has also appeared at many of Willie's Farm Aid concerts and July 4th picnics. CW

Sonny Rhodes

Sonny Rhodes is the world-travelled, been-there-and-done-that, self-proclaimed disciple of the blues. He is always somewhere out there on the road. He may be anywhere in the United States, could be in Canada, or in Europe. He may be at a

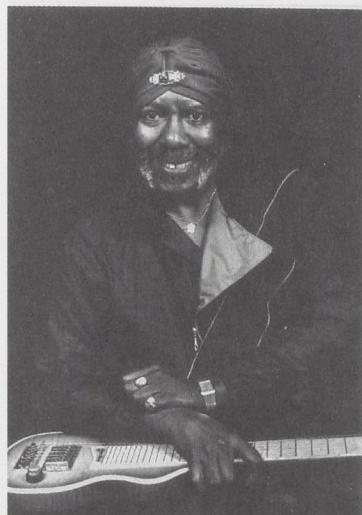
festival, doing a concert, or on the way to another club gig.

Sonny—like B.B. King, Bobby Bland, Buddy Guy and dozens of other bluesmen, past and present—is a road warrior. Being out there, "bringing the music to the people" is an honourable profession, and this man has been at it for a long time. And, if the big time was to arrive tomorrow and Rhodes were suddenly transformed into a figure who transcends the blues field, he'd still be on the road. Like everyone else in the blues, he has B.B. King as an example.

In a crowded field, he's a unique performer, conscious of the need to impress an audience in order to get the attention he needs to entertain them and deliver his message. Playing lap steel guitar, a rare instrument in the blues world, is only one of the things Sonny does to make an impression.

"I knew when I started playing it that people would notice how different it looked, how different it sounded."

Sit back for some astonishing playing and more lyrical turns than any blues songwriter since Curtis Mayfield. CW



Sonny Rhodes



Rizwan-Muazzam Qawwali

Rizwan-Muazzam Qawwali

Rizwan-Muazzam Qawwali, Pakistan's fresh young ensemble, is led by two brothers—**Rizwan Mujahid Ali Khan** and **Muazzam Mujahid Ali Khan**—nephews of the late great Nusrat Fateh Ali Khan.

Qawwali is seen as one of the world's most passionate and vibrant forms of music. It originated nearly 1,000 years ago as the devotional music of the Sufis of Pakistan and India—the mystics of the Islamic religion. Rizwan-Muazzam Qawwali uses music as a vehicle to enlightenment or inner knowledge - via rhythmic hand clapping, percussion, harmonium and a vast repertoire of sung poetry. By repeatedly chanting salient phrases, they can transport audiences to a spiritual nirvana or trance-like state.

Following acclaimed sets at the 1999 WOMAD Festivals in Reading (UK) and Seattle (USA), and the release of the album *Sacrifice to Love* on Real World Records, Rizwan-Muazzam Qawwali is now presenting an innovative and stirring interpretation of the enduring qawwali love song tradition to a wider audience.



Garnet Rogers

Garnet Rogers

In a darkened bedroom, lit only by the amber glow from an old floor-model radio, two brothers, aged six and 12, lay in their beds, listening to the country music broadcasts from the Grand Ol' Opry and practising their harmonies. Two years later, the youngest one was playing the definitive eight-year-old's version of "Desolation Row" on his ukulele. He soon abandoned that instrument to teach himself the flute, violin and guitar.

Within 10 years, and barely out of high school, **Garnet**

Rogers was on the road as a full-time musician with his older brother Stan. Together they formed what has come to be accepted as one of the most influential acts in North American folk music.

Since then, Garnet has established himself as "one of the major talents of our time." He is a man with a powerful physical presence—close to six-and-a-half feet tall—with a voice to match. With his "smooth, dark baritone" (*Washington Post*) his incredible range, and thoughtful, dramatic phrasing, Garnet is widely considered by fans and critics alike to be one of the finest singers anywhere.

His music, like the man himself, is literate, passionate and highly sensitive, with deep purpose. An optimist at heart, Garnet sings extraordinary songs about people who are not obvious heroes and of the small victories of the everyday. As memorable as his songs, his over-the-top humour and lightning-quick wit moves his audience from tears to laughter and back again. CW



Karen Savoca

Karen Savoca

For **Karen Savoca**, performing for an audience is a cosmic pilgrimage—a quest for a moment of understanding between performer and audience, that pristine and joyously temporary concoction called "the musical experience" that encircles everyone for one brief and shining moment.

In less whimsical terms, Karen's rumbling conga and astonishingly versatile voice, coupled with guitarist **Pete Heintzman**'s melodic and funky string work, makes for an enchanting mixture of folk, blues, jazz and all-out funk.

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After a performance at Ottawa's folk festival last year, Karen said, "I don't think that music is made to sit to."

Attendees of last year's Vancouver folk festival certainly felt the same way, responding to the security crew's no-dancing orders by waving their shoes over their heads during Karen and Pete's set. It is indeed hard to sit still once these innovative and subtle musicians pierce you with their honesty, simplicity and grace.

Karen's voice is both liquid and strong, providing each song with a perfect sense of mood. This ensemble's fourth CD, *Here We Go*, has been called "other-worldly, dreamy and completely captivating," by *The New York Times*. LG

Scrūj MacDuhk

For some audiences, the first reaction to **Scrūj MacDuhk**, the positively electric Celtic folk revivalist band, is "Oy! So young!"

Perhaps that's where the band summons all of its energy for its live performances. The six-piece acoustic band consists

of colourful and consummate players and vocalists between the ages of 18 and 26. Hailing from Winnipeg, Scrūj MacDuhk began as a rollicking living room jam session. The unique energy that emanated from the ensemble right from the beginning simply could not be ignored.

The latest incarnation of the group sees **Ruth Moody** on vocals, as well as piano and bodhran, **Jeremy Walsh** on guitar, **Jeremy Penner** on fiddle, **Leonard Podolak** on banjo, **Oliver Swain** on bass fiddle and **Christian Dugas** on percussion.

Scrūj's fusion of Celtic music, old Appalachian string music, French Canadian folk and original inspiration makes the band's music hard not to notice. Use of non-traditional instruments (particularly percussion), interesting vocal textures created when all six members of the band sing, and their obvious joy and



Scrūj MacDuhk

dedication to their music makes them an infectious live draw. Their latest album, *The Road to Canso*, was released in May 1999 and proved that they can compellingly translate this same energy to the studio.

Festivals are not new to Scrūj MacDuhk. The band has played the Winnipeg, Regina, Mission and Stan Rogers folk festivals, as well as the Vancouver and Victoria Celtic festivals, to name a few. LG

"Wouldn't it be nice if we could just believe again, if we could go back to that simplicity. Beyond all these superficial things in our brain, what is this longing every human has in their heart... If we express ourselves, God is coming through us; if we don't, it kills us."

-- Jason Mitchell, speaking on the title track from his new album

"Jason Mitchell is a singer / poet / guitarist / storyteller who makes his Warner Music Canada debut with a deeply personal collection of songs, The World Is Flat. He is an energetic, spiritual, grounded man of many talents; a restless traveller, a gourmet cook and a diverse athlete."

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Silk Road Music

A distinguished career in music is something few artists achieve once in their lifetime, but Vancouver's **Qiu Xia He** has done it twice: once in her homeland of China, and again in her new home of Canada.



Silk Road Music

The release of *Endless* by Qiu Xia's ensemble **Silk Road Music** is the latest achievement in the career of a woman who once taught at the prestigious Xian Academy of Music in China, toured with the popular Shaanxi Music and Dance Troupe, then left it all behind to become a Canadian.

Since arriving in Canada eight years ago—speaking no English and knowing no one—Qiu Xia has risen to the top of her profession once again. She has performed as a soloist with the Vancouver Symphony, played with many top musicians, such as Canadian guitarist Don Ross and Indian-legend Trichy Sankaran, toured with the Ptarmigan Music and Theatre Society, and earned a Juno award nomination as part of the world-beat ensemble ASZA.

She is also the founder and musical director of "Enchanted Evenings," an

annual concert series at the Dr. Sun Yat Sen classical Chinese garden in Vancouver. And she is an artist in residence with the Vancouver School Board, teaching schoolchildren an appreciation of music. In fact, Qiu Xia is one of only a very few Chinese musicians in North America who works full time in music.

Qiu Xia formed Silk Road Music in 1991 as a forum to play Chinese music with other Chinese musicians, but, as the name suggests, the music has a cross-cultural bent. In the same way that the Silk Road trade route was once a vehicle to exchange cultural ideas between East and West, Silk Road Music combines the traditional styles of the East with new influences picked up in the West. The ensemble plays Chinese music with Western techniques: the group plays jazz, folk and Irish music on Chinese instruments; and plays with musicians from other cultural backgrounds, creating a new sound entirely.

Silk Road Music's lineup consists of **Qiu Xia He** on pipa, **Shirely Yuan** on erhu, and **Zhi Min Yu** on ruan, **Fen-Jung Wang** on vocals. CW

Al Simmons

How does one begin to describe an entertainer such as **Al Simmons**? It's a daunting task, at best. Among the many instruments he plays, one is called the upright B-flat, four-bell, nine-valve baritone sambonium. He sings a flamenco dervish called "Gypsy Socks" with all the torrid emotion of a broken-hearted Spaniard. He provides sing-along charts to a song he calls "Don't Make Me Sing Along." He will do almost anything on a dare.

Al has been in love with entertaining for decades, starting with his first concert as a kid, when he played "Oh Susanna" on the harmonica with his nose while standing on a table in the backyard.

He still performs with a wacky vaudevillian spirit, only now at concert halls, festivals and schools across North America. His shows involve equal parts music, humour, wit and free-spirited energy.

Even though his 1995 album *Celery Stalks at Midnight*



Al Simmons

won him a Juno for Best Children's Album, it's the accolades he receives from his young fans that keep him doing what he's doing. "For me it's almost like a life force. To hear the laughter, it really keeps me going." LG

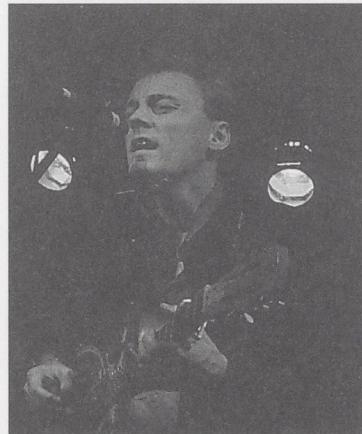
Mark Sterling

Local treasure **Mark Sterling** is back, and this time he's got a critically acclaimed album to pedal. *Blues Scene Quarterly* calls his album, *The Well*, "blues bathed in sunlight," and says of Mark: "[There's] no question that Mark Sterling understands how to make a damn good acoustic blues record." Not bad for a kid from the prairies ...

Mark's career as a solo acoustic blues man began

right here, two years ago, when he participated in a Sunday workshop with Mose Allison, Willie P. Bennett, Colin James and Colin Linden. It was his first time performing in a year, and it marked the beginning of a new career. Since then, he has performed in B.C., Alberta and Ontario, opening for the likes of Jann Arden, Kelly Joe Phelps and Susan Tedeschi.

His album, *The Well*, is reminiscent of Mississippi John Hurt and John Hammond, but maintains a style that is distinctly Mark Sterling. His music is technically impressive and stylistically diverse, and proves that Mark can, and will, draw you into his brand of warm, comfortable blues. LG



Mark Sterling



Hans Theessink and Blue Groove

Hans Theessink and Blue Groove

Can a Dutchman sing the blues? chirps *Fret Magazine*. Judging from his reputation, it appears that at least one, **Hans Theessink**, certainly can.

Theessink was born in the Netherlands, lives in Vienna, Austria, and is probably the best known and most respected of the European-born blues players.

He's been invited to major blues, folk, rock and jazz festivals across Europe and North America, including the New Orleans Jazz & Heritage Festival, the Kansas City Jazz & Blues Festival, the Chicago Blues Festival, the Philadelphia Folk Festival and the Toronto Soul & Blues

Festival. He plays about 200 concerts a year.

Perhaps the ultimate compliment to Theessink's ability came from Bo Diddley, who described him as "one helluva guitar player." Theessink himself acknowledges several influences: Big Bill Broonzy, Brownie McGhee, Leadbelly, country blues and especially roots music. Since his first recording in 1970, he hasn't stopped—he released his 15th album, *Lifeline*, in 1998. He's also produced a songbook and a teaching video.

Theessink writes most of his own songs, yet he's also cultivated a number of friends in the business, and many of them are featured on his CDs.

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A regular with Theessink is the band Blue Groove, particularly tuba player **Jon Sass**, who also has a solo CD coming out, and **Alee Thelfa**. Sass's easy, right-down-to-the-toes sound is the perfect complement to Theessink's "rich, brassy voice" and effortless style. Thelfa is a composer who also sings backup and a percussionist who can make music out of anything. AK

Linda Tillery and the Cultural Heritage Choir

Those who were there when **Linda Tillery and the Cultural Heritage Choir** sang on-the-spot backup for Chester Knight during the last show on Stage Five at the 1998 festival witnessed one of entertainment's rare occasions. The rest of Chester Knight's group, the Wind, had left to make air connections back to Saskatchewan, and the man was on his own. But that was only until Tillery and her entourage stepped up to the microphones. What star quality we saw and heard, what class, what kindness, what a blend of two distinct styles!

That Linda and the Cultural Heritage Choir should show exceptional humanity as well as musicianship should have been no surprise, however. Tillery herself received a Goldie Lifetime Achievement Award in '98, which acknowledged a career which started in the '60s. In her hometown of San Francisco she started playing bass in junior high, switched to percussion in high school, then sang with psychedelic-era rock band the Loading Zone. Next, she worked with two major women's music companies, Oakland's Redwood and

Olivia, "trying to bring a little color" into the women's music movement, she said at the time.

1992 marked an important new development for Linda when she put together a choir to explore and perform traditional African American folk music: spirituals, work songs, prison songs, and the "moans, calls and hollers that gave birth to the blues" (*San Francisco Examiner*). Though the choir began as an experiment, it soon gathered a worldwide following. Some audiences call it gospel "no matter how sinful the



Linda Tillery and the Cultural Heritage Choir

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Eric Bibb

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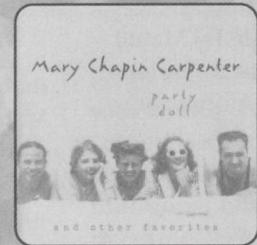
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material" (Tillery). Others scream "like we're the Beatles singing 'Love Me Do'." Tillery calls it "deeply ethnic black music. The antiquities."

The Cultural Heritage Choir features **Rhonda Benin, Elouise Burrell, Melanie DeMore and Emma Foster-Fiege**, whose total experience as solo performers, band leaders, social activists and teachers is phenomenal. *Shakin' a Tailfeather* (1997), the choir's third CD and a collaboration with Taj Mahal and Eric Bibb, was nominated for Best Musical Album for Children. AK

Rokia Traoré

Twenty-five-year-old **Rokia Traoré**, though born in Mali, did not expect to become the voice of the new generation of African artists or to represent Malian music and culture to



Rokia Traoré

the world. Unlike many other Malian singers, she does not come from the jali caste, but rather from the class sponsoring them. *Griots (or jalies)* are the traditional oral historians, and one in Traoré's social position would ordinarily be a *griot's* patron.

Her father was a diplomat, and the family had lived in

Algeria, Saudi Arabia, France and Belgium.

Once she decided to become an artist, she found that her experience of other cultures and her enjoyment of all types of music was an advantage; she could integrate all that she had learned into her art, which is still recognizable as Malian music.

At the same time, her modern upbringing has made her a persuasive role model for the younger generation of African women, who are searching for new symbols as their traditional societies are crumbling.

In her new CD, *Wanita*, which she is introducing to North America this summer, Traoré demonstrates that the issues in her country are very real to her. They represent much of the content of her lyrics, which she delivers in a

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voice described as "passionate . . . flawless and airy." She chooses a mix of instrumentation—mostly acoustic, traditional instruments, such as the "n'goni" (African lute) and "balafon" (xylophone)—with the addition of electric bass, but no drum kit.

Though Traoré has departed somewhat from tradition, she has not been without support. In fact, she has had a student-mentor relationship with Ali Farke Toure and also acknowledges the influences of Malian singers Ami Koita and Fanta Damba. American and Canadian audiences may see her as similar to Cassandra Wilson or Susana Baca. AK

Tri-Continental

A unique trio, **Tri-Continental** is a mosaic of cultures and musical genres. Each musician brings his own individual approach to each song, and the results are layers of blues, folk, Celtic and Malagasy rhythms. The artists are close friends, and their artistic respect for one another can be heard through the music they compose together.



Tri-Continental—Madagascar Slim, Bill Bourne and Lester Quitzau

Bill Bourne, recognized as a Canadian living legend, has been a revolutionary player in the world of roots music. Bill has been awarded a Juno and has been nominated on six occasions. On acoustic guitar he improvises at will, moving from intensely solid rhythmic grooves to inspiring and imaginative solos. The influences that emerge in his music range from African highlife to blues, gospel, Cajun, Celtic, aboriginal and flamenco. Audiences are riveted by his soulful voice, free scat singing and relentless heartbeat rhythm.

Lester Quitzau is a player—a great dobro and slide man.

He has a freestyle approach with a diversity of sound and colour, honest and immediate. He can play straight ahead traditional blues or launch into an eclectic mix of jazz, blues, funk, rock, R&B and folk, as he did with his Juno-nominated CD, *Big Love*.

Madagascar Slim (aka Ben Randriamananjara) is more than a blues player from Madagascar. He is a pioneer developing a great new sound by fusing Malagasy traditional sounds and instruments with blues music. Ben has carved out a reputation as a guitar player and composer. With his Malagasy band, he released a powerful CD in 1999, which

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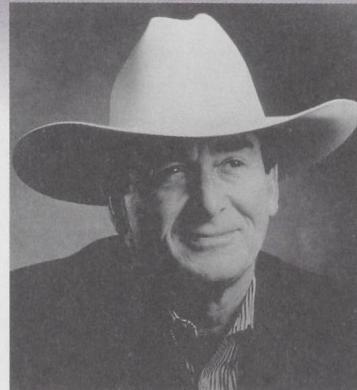
When Bill and Lester are laying down a blues groove during a live performance, Ben's great Malagasy rhythm can be heard sneaking its way into the sound—an addition that is both exciting and refreshing. CW

Ian Tyson

Ian Tyson, in many ways, is a beacon. Besides being a veteran singer-songwriter, an Alberta treasure, and one of the founders of country-folk in Canada, he serves as a window to the West, illuminating all the romanticism, hardship and change of his home. On his latest album, *Lost Herd*, he talks about today's West, and he's not altogether happy about where it's headed.

The way he sees it, we are facing the final chapter in the myth of the West. Traditional ranching is being replaced with agribusiness, and most independent ranchers need another means of supporting themselves. For Tyson, songwriting is that means.

The history of Ian's career is old stuff by now, and he's



Ian Tyson

certainly not one to dwell on it. What can't be ignored are the anthems he's left us—"Springtime in Alberta," "Navajo Rug" and (of course) "Four Strong Winds," to name a few. With such a repertoire, what's clear is that, for Tyson, less is definitely more, and beyond all the trappings of the music business, the songwriting is what really matters.

As he puts it, "I take a lot of pride in what I do; I can still ride; I've got a great new knee and a bad ankle, and I still write relevant songs."

Enough said. LG

Wajjo African Drummers and The Kekeli African Dancers

And the beat goes on ... but with an unexpected twist. For the past 10 years, the **Wajjo African Drummers** have worked to introduce traditional African music to a Western audience. Now, they'll be performing with a traditional Scottish piper, Bill Harvey, who will play traditional Scottish reels and jigs along with Wajjo's West African rhythms. **The Kekeli Dancers** will add to the party-like atmosphere.

Edmonton is the home of the Wajjo African Drummers—six African, and one Caribbean émigré. **Arthur Bollo-Kamara** is the artistic director and co-founder, with **Stennie Noel**. Bollo-Kamara was raised in Freetown, Sierra Leone, while Noel hails from Trinidad. They added **Robert Kpogo**, of Ghana; **Vincent Oria**, of the Ivory Coast; **Alassane Fall**, from Senegal; as well as Bollo-Kamara's sons, **Obai** and **Daniel Joe**.

The group performs in a number of configurations, including one that has both



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Wajjo African Drummers and The Kekeli African Dancers

bagpipes and Highland dancers. Wajjo's second CD, *Wajjo Wutpa*, should be out in time for the festival. SA

Wilco

Something tells me these guys don't have much opportunity to get a healthy eight hours of sleep a night.

As one of the most humble, admirable, hard-working and mind-numbingly talented bands around, it's no wonder the members of Wilco are consumed with so many projects. Take, for instance,

the epic *Mermaid Avenue*, a two-volume outpouring of originality and appreciation, spearheaded by Nora Guthrie, the keeper of the Woody Guthrie Archives. Together with punky folkster (or is it folky punkster?) and protest singer Billy Bragg, Wilco shattered all preconceptions of the Woody Guthrie, "father of folk" image we all had, and acquainted audiences with a new, more human, and even more timeless side of the man through the band's musical interpretations of Woody's words.

Mermaid Avenue, Volume 2, released a couple of months ago, contains material that Bragg and Wilco had leftover from the previous album, in addition to some new renderings. Wilco guitarist Jay Bennett says that everyone knew this couldn't be a one-album job. "We chose songs for the first record based on that. The first album gave a broad view of Woody. It was intended to draw people in."

In addition to this, last year Wilco wrote, produced and recorded the band's fourth album, *Summer Teeth*, widely considered the most poetic, musically rich and thematically consistent work



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yet. The members of Wilco are **Jeff Tweedy** on lead vocals and guitar, **Jay Bennett** on guitar and keyboard, **John Stirratt** on bass, and **Ken Coomer** on drums. LG

Dar Williams

You know that one friend who has a penchant for telling it like it is, no matter how dire, how embarrassingly funny or how downright painful the truth may be? **Dar Williams** is that friend.

With a voice that is simultaneously clear, fluid and gritty, Dar Williams started out singing in coffee shops in Boston with nothing but a guitar and a head full of songs. Her first CD, *The Honesty Room*, came out in 1995, almost instantly establishing Dar as a voice for



Dar Williams

a new generation of folk music. What struck audiences first was her honesty and accessibility. From the beginning, Dar wrote with a fascinating wit and a passion for the ordinary, making everyday experiences extraordinary.

Dar has been compared to Joni Mitchell on numerous occasions—in both her vocal style and her songwriting—not to mention to Suzanne Vega, Natalie Merchant and “an on-key Liz Phair” (*Associated Press*). Her songs have been touted as witty, true and spirited, with “an album’s worth of lyrics stuffed into one tune” (*Seattle Rocket*).

But most people don’t need to be told any of this. Williams’ exhaustive touring schedule has brought her to Edmonton a number of times, as well as to Europe, Australia and across the States, and she has done a couple of turns with Lilith Fair. Her legions of fans will be the first to tell you: Dar Williams is taking folk music in a strong new direction, and her honesty is nothing short of contagious. LG

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Zubot and Dawson

CKUA Radio listeners will probably already know what **Zubot and Dawson** sound like when they're speaking—if only from the promotional clips the station uses. The Vancouver duo's music also gets a fair bit of airplay.

Zubot and Dawson are acoustic musicians, and they liken themselves to "somewhere between Ry Cooder, Bill Frisell and David Grisman—we just call it *Strang* Music."

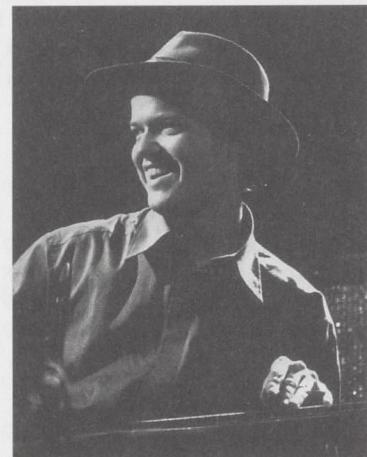
Strang is the name of their first album, released in 1998. It drew a Juno nomination for Best Roots/Traditional Group Album and a Pacific Music Industry Association nomination for Roots Album of the Year.

Known for composition and multi-instrument virtuosity, **Jesse Zubot** plays fiddle and mandolin; **Steve Dawson** plays slide guitar, Weissenborn Hawaiian guitar and acoustic guitar; and **Marlow Holder** plays bass guitar.

This is Zubot and Dawson's first festival appearance in Edmonton. SA



Zubot and Dawson



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Discography

Compiled by **Tom Coxworth**, host and producer of CKUA's Folk Routes, with assistance from **Terry Gray**, this discography is gathered from various sources. Though not exhaustive, it is intended to be a guide to the recordings of artists appearing at this year's festival.

Eric Bibb

| | | |
|---|------|-------------------------|
| Good Stuff | 1997 | Opus 3 |
| Me to You | 1998 | Code Blue |
| Spirit and The Blues | 1999 | Rhino |
| Home to Me | 2000 | Earthbeat |
| <i>(with Linda Tillery and The Cultural Heritage Choir)</i> | | |
| Shakin' A Tailfeather | 1997 | Music for Little People |

Blackie and the Rodeo Kings

| | | |
|--|------|------------|
| (see also Colin Linden, Stephen Fearing, Tom Wilson) | | |
| Blackie & the Rodeo Kings | 1996 | True North |
| Kings of Love | 1999 | True North |

Blue Rodeo

| | | |
|----------------------|------|-----------|
| Outskirts | 1987 | Wea Music |
| Diamond Mine | 1989 | Wea Music |
| Casino | 1990 | Wea Music |
| Lost Together | 1992 | Wea Music |
| Five Days in July | 1993 | Wea Music |
| Nowhere to Here | 1995 | Wea Music |
| Just Like A Vacation | 1999 | Wea Music |
| The Days In Between | 2000 | Wea Music |

Eric Bogle

| | | |
|----------------------------|------|-------------|
| Now I'm Easy | 1980 | Celtic |
| Scraps of Paper | 1981 | Flying Fish |
| Plain & Simple | 1981 | Greentrax |
| Down Under | 1982 | Audiogram |
| In Person | 1982 | Audiogram |
| Pure | 1982 | Audiogram |
| When the Wind Blows | 1985 | Flying Fish |
| In Concert [live] | 1986 | Larrikin |
| Singing in the Spirit Home | 1987 | Flying Fish |
| Something of Value | 1988 | Phil |
| Songbook | 1990 | Greentrax |
| Vocies in the Wilderness | 1991 | Alcazar |

| | | |
|-----------------------|------|------------|
| Mirrors | 1993 | Larrikin |
| Songbook, Vol. 2 | 1994 | Greentrax |
| I Wrote This Wee Song | 1995 | Greentrax |
| Emigrant & the Exile | 1997 | Greentrax |
| Hard Hard Times | 1997 | Wundertüte |
| Small Miracles | 1998 | Greentrax |
| Endangered Species | 2000 | Greentrax |

iBomba!

The band's first CD will be released this summer.

Bill Bourne

| | | |
|-----------------------------------|------|-------------|
| Bill Bourne | 1982 | CBC |
| Farmer, Philanthropist & Musician | 1997 | Blue Streak |
| Sally's Dream | 1998 | Ragged Pup |

(with Alan Macleod)

| | | |
|-------------------|------|-----------|
| Dance & Celebrate | 1990 | Attic/MCA |
| Moonlight Dancers | 1992 | Attic/MCA |

(with The Tannahill Weavers)

| | | |
|-----------------------------------|------|--------------|
| Passage | 1984 | Green Linnet |
| The Best of the Tannahill Weavers | 1989 | Green Linnet |

(with Shannon Johnson)

| | | |
|---------------|------|----------|
| Dear Madonna | 1994 | Festival |
| Victory Train | 1996 | Festival |

(with Hans Stamer & Andreas Schuld)

| | | |
|----------------------------------|------|-------------|
| No Special Rider - Country Blues | 1997 | Blue Streak |
|----------------------------------|------|-------------|

Jackson Browne

| | | |
|--------------------------------|------|---------|
| Jackson Browne | 1972 | Asylum |
| For Everyman | 1973 | Asylum |
| Late for the Sky | 1974 | Asylum |
| The Pretender | 1976 | Asylum |
| Running on Empty | 1977 | Asylum |
| Hold Out | 1980 | Asylum |
| The Pretender/Late for the Sky | 1982 | Asylum |
| Lawyers in Love | 1983 | Asylum |
| Lives in the Balance | 1986 | Asylum |
| World in Motion | 1989 | Elektra |
| I'm Alive | 1993 | Elektra |
| Looking East | 1996 | Elektra |

Les Bûcherons

Vive La Vie 1997

Kev Carmody

| | | |
|-----------------------------|------|----------|
| Pillars Of Society | 1989 | Festival |
| Eulogy (For A Black Person) | 1991 | Festival |
| Bloodlines | 1993 | Festival |
| Images And Illusions | 1995 | Festival |
| Messages (Compilation) | 2000 | |

Mary Chapin Carpenter

| | | |
|-------------------------------|------|----------|
| Hometown Girl | 1987 | Columbia |
| State Of The Heart | 1989 | Columbia |
| Shooting Straight In The Dark | 1990 | Columbia |
| Come On Come On | 1992 | Columbia |
| Stones In The Road | 1994 | Columbia |
| A Place In The World | 1996 | Columbia |
| Party Doll & Other Favorites | 1999 | Sony |

Bruce Cockburn

| | | |
|------------------------------|------|------------|
| Bruce Cockburn | 1971 | True North |
| High Winds White Sky | 1971 | True North |
| Sunwheel Dance | 1972 | True North |
| Night Vision | 1973 | True North |
| Salt, Sun and Time | 1974 | True North |
| Joy Will Find a Way | 1975 | True North |
| In the Falling Dark | 1976 | True North |
| Circles in the Stream | 1977 | Island |
| Further Adventures.... | 1978 | East Side |
| Dancing in the Dragon's Jaws | 1979 | True North |
| Humans | 1980 | True North |
| Selected Hits from 1980 Tour | 1980 | Millennium |
| Bruce Cockburn/Resume | 1981 | Millennium |
| Inner City Front | 1981 | True North |

| | | |
|-----------------------------|------|------------|
| Trouble with Normal | 1983 | True North |
| Stealing Fire | 1984 | True North |
| World of Wonders | 1986 | True North |
| Rumours of Glory | 1986 | Plane |
| Waiting for a Miracle | 1987 | Gold Cast |
| Big Circumstance | 1989 | True North |
| Live | 1990 | Gold Cast |
| Bruce Cockburn: Live | 1990 | Gold Cast |
| Nothing But a Burning Light | 1991 | True North |
| Christmas | 1993 | True North |
| Dart to the Heart | 1994 | True North |
| Listen For The Laugh | 1994 | True North |

Shawn Colvin

| | | |
|-----------------------------|------|----------|
| Steady On | 1989 | Columbia |
| Fat City | 1992 | Columbia |
| Cover Girl | 1994 | Columbia |
| Round of Blues | 1995 | Sony |
| Live '88 | 1995 | Plump |
| A Few Small Repairs | 1996 | Columbia |
| Holiday Songs and Lullabies | 1998 | Columbia |

Mary Coughlan

| | | |
|----------------------|------|-----------|
| Tired & Emotional | 1985 | Mystery |
| Under the Influence | 1987 | Wea Music |
| Sentimental Killer | 1992 | Wea Music |
| Love for Sale [live] | 1995 | Demon |
| Live in Galway | 1996 | Big Cat |
| After the Fall | 1997 | V2 |

Catie Curtis

| | | |
|-----------------------|------|------------|
| Dandelion | 1989 | Mongoose |
| From Years to Hours | 1991 | Mongoose |
| Truth from Lies | 1995 | Hear Music |
| Catie Curtis | 1997 | Capitol |
| Crash Course in Roses | 1999 | Rykodisc |



Photo by Frank Gasparik

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Alberta

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Danú

Danú 1997 Independent
Think Before You Think 2000 Shanachie

Dead Reckoners

(see also Tammy Rogers, Kieran Kane, Kevin Welch,
Mike Henderson)
Night of Reckoning 1997 Dead Reckoning

Dervish

Harmony Hill 1993 Whirling Discs
At the End of the Day 1995 Whirling Discs
Playing with Fire 1996 Whirling Discs
Live in Palma 1997 Whirling Discs
Midsummer Night 1999 Whirling Discs

Steve Earle

Guitar Town 1986 MCA
Exit O 1987 MCA
Early Tracks (compilation) 1987 Epic
Copperhead Road 1988 MCA
The Hard Way 1990 MCA
Live in Concert 1992 ROIR
The Essential Steve Earle
(compilation) 1993 MCA

| | | |
|----------------------|------|-----------------|
| Train a Comin' | 1995 | Winter Harvest |
| I Feel Alright | 1996 | Warner Brothers |
| Fearless Heart | 1996 | MCA Special |
| Project | | |
| Angry Young Man | 1996 | Nectar Masters |
| Ain't Ever Satisfied | | |
| (compilation) | 1996 | HIPP |
| El Corazon | 1997 | Warner Brothers |
| The Mountain | 1999 | E Squared |
| Transcendental Blues | 2000 | Artemis |

Stephen Fearing

| | | |
|-----------------------|------|------------|
| Out to Sea | 1988 | True North |
| Blue Line | 1990 | True North |
| Assassin's Apprentice | 1993 | True North |
| Industrial Lullaby | 1998 | True North |

Sue Foley

| | | |
|----------------------|------|-----------|
| Young Girl Blues | 1992 | Antone's |
| Without a Warning | 1994 | Discovery |
| Big City Blues | 1995 | Antone's |
| Walk in the Sun | 1996 | Discovery |
| Ten Days in November | 1998 | Shanachie |
| Love Comin' Down | 2000 | Shanachie |

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Steve Forbert

| | | |
|---------------------------------|------|--------------------|
| Alive on Arrival | 1978 | Nemperor |
| Jackrabbit Slim | 1979 | Nemperor |
| Little Stevie Orbit | 1980 | Nemperor |
| Streets of This Town | 1988 | Geffen |
| The American in Me | 1992 | Geffen |
| Mission of the Crossroad Palms | 1995 | Giant |
| In Concert [live] | 1996 | BMG |
| Rocking Horse Head | 1996 | Warner Brother |
| King Biscuit Flower Hour (live) | 1996 | King Biscuit |
| New York 1982 | 1996 | King Biscuit |
| Here's Your Pizza [live] | 1997 | Paladin |
| Evergreen Boy | 2000 | Koch International |

Lennie Gallant

| | | |
|---------------------|------|-------------|
| Breakwater | 1991 | Atlantica |
| Believing in Better | 1994 | Sony |
| Open Window | 1995 | Sony |
| Lifeline | 1998 | Independent |

Amos Garrett

| | | |
|----------------------------------|------|-------------|
| AmosBehavin | 1984 | Stony Plain |
| Return of the Formerly Brothers | 1989 | Stony Plain |
| I Make My Home in My Shoes | 1989 | Stony Plain |
| Third Man In | 1990 | Stony Plain |
| Live in Japan | 1991 | Stony Plain |
| Go Cat Go | 1991 | Stony Plain |
| The Cold Club w/ Amos Garrett | 1995 | Festival |
| (with the Great Speckled Bird) | | |
| Great Speckled Bird | 1969 | Stony Plain |

Colin Hay

| | | |
|---------------------------------|------|--------------|
| Looking For Jack | 1986 | Columbia |
| Wayfaring Sons | 1990 | MCA |
| Peaks And Valleys | 1992 | Independent |
| Topanga | 1994 | Independent |
| Transcendental Highway | 1998 | Hypertension |
| (with Men at Work) | | |
| Business as Usual | 1981 | Columbia |
| Cargo | 1983 | Columbia |
| Two Hearts | 1985 | Columbia |
| Contraband: Best of Men at Work | 1996 | Sony |

Heartbreak Hill

| | | |
|-----------------|------|-------------|
| Heartbreak Hill | 1997 | Independent |
|-----------------|------|-------------|

Mike Henderson

| | | |
|--------------------|------|----------------|
| Thicker than Water | 1996 | Dead Reckoning |
| First Blood | 1997 | Dead Reckoning |
| Edge of Night | 1998 | Dead Reckoning |

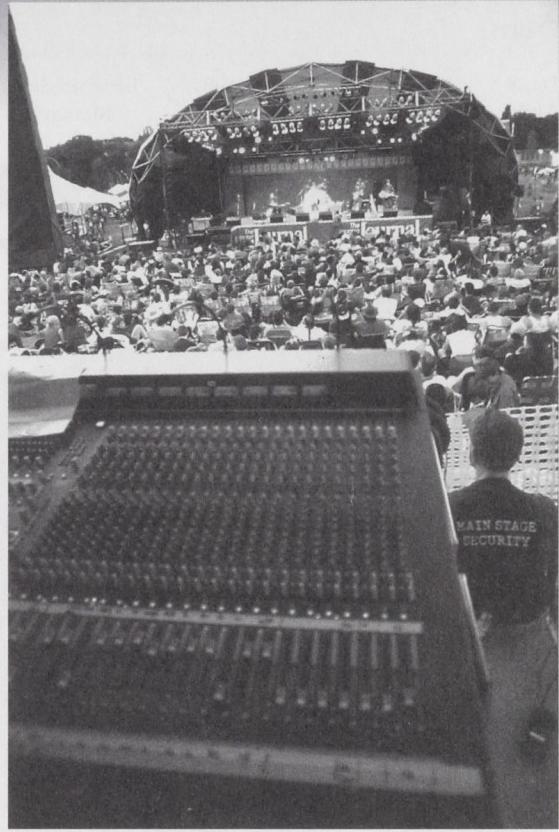


Photo by Thomas W. Turner

John Jennings

| | | |
|-----------------|------|----------|
| I Belong to You | 1998 | Vanguard |
|-----------------|------|----------|

Jerusalem Ridge

| | | |
|------------------|------|-------------|
| Looking Back | 1990 | Independent |
| Joyful Noise | 1994 | Independent |
| Beyond the Ridge | 1999 | Independent |

Shannon Johnson

| | | |
|---------------------|------|------------|
| (with Bill Bourne) | | |
| Dear Madonna | 1994 | Festival |
| Victory Train | 1996 | Festival |
| (with David Wilkie) | | |
| Cowboy Celtic | 1998 | Centrefire |

James Keelaghan

| | | |
|------------------|------|--------------|
| Timelines | 1987 | Festival |
| Small Rebellions | 1989 | Festival |
| My Skies | 1993 | Green Linnet |
| A Recent Future | 1995 | Green Linnet |
| Road | 1999 | Hightone |

(with Oscar Lopez)

| | | |
|-----------|------|----------|
| Compadres | 1997 | Festival |
|-----------|------|----------|

Kieran Kane

| | | |
|---|------|----------------|
| Find My Way Home | 1993 | Atlantic |
| Dead Reckoning | 1995 | Dead Reckoning |
| Six Months, No Sun <i>(with Kevin Welch)</i> | 1998 | Dead Reckoning |
| Live in Melbourne <i>(with The O'Kanes)</i> | 2000 | Dead Reckoning |
| The O'Kanes | 1986 | CBS |
| Tired of Runnin' | 1988 | CBS |
| Imagine That | 1990 | CBS |

Luann Kowalek

| | | |
|-----------------------|------|-------------|
| Providence (cassette) | 1994 | Independent |
| Grace | 1996 | Independent |
| Late Night Heroes | 1998 | Independent |

Christine Lavin

| | | |
|--|------|----------------|
| Absolutely Live | 1981 | Lifesong |
| The Bellevue Years | 1983 | Rounder |
| Future Fossils | 1984 | Rounder |
| Beau Woes | 1986 | Rounder |
| Another Woman's Man | 1987 | Phil |
| Good Thing He Can't Read My Mind | 1988 | Rounder |
| Attainable Love | 1990 | Rounder |
| Compass | 1991 | Rounder |
| Live at the Cactus Cafe: What Was I Thinking | 1993 | Rounder |
| Please Don't Make Me Too Happy | 1995 | Shanachie |
| Laugh Tracks, Vol. 1 | 1996 | Shanachie |
| Laugh Tracks, Vol. 2 | 1996 | Shanachie |
| Shining My Flashlight ... | 1997 | Shanachie |
| One Wild Night in Concert [live] | 1998 | christinelavin |
| Getting In Touch with My Inner Bitch <i>(with the Four Bitchin' Babes)</i> | 2000 | christinelavin |
| Buy Me, Bring Me, Take Me: Don't Mess My Hair!!! (live) | 1991 | Rounder |
| Buy Me, Bring Me, Take Me: Don't Mess My Hair!!! (Vol. 2) | 1994 | Rounder |
| Fax It! Charge It! Don't Ask Me What's For Dinner! | 1996 | Shanachie |

Jenny Lester Trio

| | | |
|------------------|------|---------------|
| Friends Like You | 1999 | Triple Header |
|------------------|------|---------------|

Colin Linden

| | | |
|--|------|-------------|
| Colin Linden Live! | | Ready |
| The Immortals | 1987 | Stony Plain |
| When the Spirit Comes | 1988 | A & M |
| South at Eight, North at Nine | 1993 | Deluge |
| Through the Storm Through the Night | 1997 | Compass |
| Raised by Wolves | 2000 | Compass |

Oscar Lopez

| | | |
|---------------------------------|------|----------|
| Hola (cassette) | 1989 | Festival |
| Suenos | 1991 | Festival |
| Dancing on the Moon —Contigo | 1994 | Redwood |
| Heat | 1997 | Narada |
| Seduction | 1998 | Narada |
| <i>(with James Keelaghan)</i> | | |
| Compadres | 1997 | Festival |

Laura Love Band

| | | |
|-----------------------|------|----------|
| Menstrual Hut | 1989 | Octoroon |
| Z Therapy | 1990 | Octoroon |
| Pangaea | 1992 | Octoroon |
| Laura Love Collection | 1995 | Putamayo |
| Helvetica Bold | 1996 | Octoroon |
| Octoroon | 1997 | Polygram |
| Shum Ticky | 1998 | Mercury |

(with Jo Miller)

| | | |
|--------------------------------------|------|----------|
| Sing Bluegrass and Old-time Music | 1995 | Octoroon |
|--------------------------------------|------|----------|

Lúnasa

| | | |
|------------|------|--------------|
| Lúnasa | 1998 | LSA001 |
| Otherworld | 1999 | Green Linnet |

Madagascar Slim

| | | |
|------------|------|-------------|
| Omnisource | 1998 | Independent |
|------------|------|-------------|

Ellen McIlwaine

| | | |
|-----------------------------|------|----------------|
| Honky Tonk Angel | 1972 | Polydor |
| We the People | 1973 | Polydor |
| The Real | 1975 | Kot'ai |
| Everybody Needs It | 1977 | Blind Pig |
| Ellen McIlwaine | 1979 | United Artists |
| Looking for Trouble | 1997 | Stony Plain |
| Up from the Skys- | | |
| The Polydor Years | 1998 | Polydor |
| The Real/Everybody Needs It | 1998 | Stony Plain |



Photo by Delbert Kostura

Moxy Fruvous

| | | |
|-------------------------|------|-------------|
| Bargainville | 1994 | Atlantic |
| You Will Go to the Moon | 1997 | Velvel |
| Live Noise | 1998 | Velvel |
| Thornhill | 1999 | Razor & Tie |
| Wood | 1999 | Velvel |
| The B Album | 1999 | Velvel |

Jimmy "T-99" Nelson

| | | |
|-------------------------|------|----------------|
| Jimmy Mr. "T-99" Nelson | 1981 | Ace |
| Rockin' and Shoutin' | | |
| the Blues | 1999 | Bullseye Blues |

Night Sun

| | | |
|---------------------|------|----------|
| Love Me Forever | 1991 | Festival |
| Dam this Wind | 1993 | Festival |
| There It Is | 1997 | Festival |
| One Moment of Grace | 1999 | Borealis |

Odetta

| | | |
|----------------------------|------|----------------|
| The Tin Angel | 1954 | Original Blues |
| Sings Ballads and Blues | 1956 | Tradition |
| Odetta at the Gate of Horn | 1957 | Tradition |
| My Eyes Have Seen | 1959 | Vanguard |

Ballad for Americans and Other American...

| | | |
|--|------|------------|
| Ballad for Americans and Other American... | 1960 | Vanguard |
| Odetta at Carnegie Hall | 1960 | Vanguard |
| Christmas Spirituals | 1960 | Alcazar |
| At Town Hall | 1962 | Vanguard |
| And the Blues | 1962 | Legacy |
| Sometimes I Feel Like Cryin' | 1962 | RCA Victor |
| Odetta & the Blues | 1962 | Riverside |
| One Grain of Sand | 1963 | Vanguard |
| Odetta Sings Folk Songs | 1963 | RCA Victor |
| Odetta | 1963 | Everest |
| It's a Mighty World | 1964 | RCA Victor |
| Odetta Sings of Many Things | 1964 | RCA Victor |
| Ballads for Americans | 1965 | Vanguard |
| Odetta in Japan | 1965 | RCA Victor |
| Odetta Sings Dylan | 1965 | RCA Victor |
| Odetta Sings the Blues | 1968 | Riverside |
| Odetta Sings | 1971 | Polydor |
| At the Gate of Horn | 1997 | Tradition |
| To Ella [live] | 1998 | Silverwolf |
| Blues Everywhere I Go | 1999 | M.C. |
| Livin' with the Blues | 2000 | Vanguard |

Oh Susanna

| | | |
|------------|------|--------|
| Oh Susanna | 1997 | Stella |
| Johnstown | 1999 | Stella |

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Wilson Pickett

| | | |
|---------------------------------|------|----------------|
| It's Too Late | 1963 | Double L |
| In the Midnight Hour | 1965 | Atlantic |
| The Wicked Pickett | 1966 | Atlantic |
| The Exciting Wilson Pickett | 1966 | Atlantic |
| The Sound of Wilson Pickett | 1967 | Atlantic |
| Midnight Mover | 1968 | Atlantic |
| I'm in Love | 1968 | Atlantic |
| Hey Jude | 1969 | Atlantic |
| Right On | 1970 | Atlantic |
| Wilson Pickett in Philadelphia | 1970 | Atlantic |
| Don't Knock My Love | 1971 | Atlantic |
| Engine No. 9 | 1971 | Atlantic |
| Miz Lena's Boy | 1973 | RCA Victor |
| Mr. Magic Man | 1973 | RCA |
| Tonight I'm My Biggest Audience | 1974 | RCA Victor |
| Live in Japan | 1974 | RCA |
| Pickett in the Pocket | 1974 | RCA Victor |
| Join Me and Let's Be Free | 1975 | RCA Victor |
| A Funky Situation | 1978 | Big Tree |
| I Want You | 1979 | EMI |
| Right Track | 1981 | EMI |
| American Soul Man | 1987 | Motown |
| If You Need Me | 1996 | Prime Cuts |
| It's Harder Now | 1999 | Bullseye Blues |
| Keep the Dream Alive | | CA |

Lester Quitzau

| | | |
|-----------------|------|-------------|
| Keep on Walking | 1993 | Independent |
| A Big Love | 1996 | Festival |

David Rea

| | | |
|---------------------|------|----------------|
| Maverick Child | 1969 | Capitol |
| By the Grace of God | 1971 | True North |
| Skewfoot | 1975 | CBS |
| Feelin' Good | 1985 | Canadian River |
| The Brass Ring | 1993 | Beacon |

Rusty Reed

| | | |
|---------------|------|-------------|
| Here On Earth | 1999 | Independent |
|---------------|------|-------------|

Kimmie Rhodes

| | | |
|--|------|-------------|
| Kimmie Rhodes and the Jackalope Brothers | 1981 | Independent |
| Man in the Moon | 1985 | Independent |
| Angels Get the Blues | 1989 | Independent |
| West Texas Heaven | 1996 | Jackalope |
| Jackalopes, Moons & Angels (compilation) | 1999 | Jackalope |
| Rich From the Journey | 1999 | Jackalope |

Sonny Rhodes

| | | |
|------------------------------|------|------------|
| Disciple of the Blues | 1991 | Ichiban |
| Livin' Too Close to the Edge | 1992 | Ichiban |
| Blues Is My Best Friend | 1994 | King Snake |
| Just Blues | | Evidence |
| In Europe | | Appaloosa |

Rizwan-Muazzam Qawwali

| | | |
|-------------------------|------|------------|
| Sacrifice to Love | 1999 | Real World |
| Attish: The Hidden Fire | | Womad |

Garnet Rogers

| | | |
|-------------------------------------|------|------------|
| Garnet Rogers | 1984 | Snow Goose |
| The Outside Track | 1985 | Snow Goose |
| Speaking Softly In The Dark | 1988 | Snow Goose |
| Small Victories | 1990 | Snow Goose |
| At A High Window | 1992 | Snow Goose |
| Summer Lightning | 1994 | Snow Goose |
| Night Drive | 1996 | Snow Goose |
| Sparrow's Wing | 1999 | Snow Goose |
| <i>(with Doug McArthur)</i> | | |
| Doug McArthur with Garnet Rogers | 1989 | Snow Goose |

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Tammy Rogers

| | | |
|----------------------------------|------|----------------|
| In the Red | 1995 | Dead Reckoning |
| Tammy Rogers | 1996 | Dead Reckoning |
| The Speed of Love | 1998 | Dead Reckoning |
| <i>(with the Dead Reckoners)</i> | | |
| Dead Reckoners | 1998 | Dead Reckoning |

Karen Savoca

| | | |
|-------------------|------|--------------|
| On the River Road | 1995 | Alcove Music |
| Sunday in Nandua | 1997 | Alcove Music |

Scrūj MacDuhk

| | | |
|-------------------|------|-------------|
| Live | 1997 | Independent |
| The Road to Canso | 1999 | Festival |

Silk Road Music

| | | |
|---------|------|----------|
| Endless | 1997 | Festival |
|---------|------|----------|

Al Simmons

| | | |
|---------------------------|------|---------------|
| Celery Stalks at Midnight | 1997 | Family Planet |
|---------------------------|------|---------------|

Mark Sterling

| | | |
|---------------|------|-------------|
| Mark Sterling | 1997 | Independent |
| The Well | 1999 | Independent |

Hans Theessink

| | | |
|------------------------------------|------|-------------|
| Next Morning at Sunrise | 1970 | Audiogram |
| Klasselotteriet | 1976 | Rillerod |
| Slow and Easy | 1978 | Blue Bird |
| Late Last Night | 1980 | Kettle |
| Antoon Met 'N Bok | 1981 | Jama |
| Cushioned for a Soft Ride Inside | 1982 | Audiogram |
| Titanic | 1983 | Extraplatte |
| All Night Long | 1986 | Extraplatte |
| Baby Wants to Boogie | 1987 | Flying Fish |
| Johnny and the Devil [Blue Groove] | 1989 | Blue Groove |

| | | |
|------------------------------------|------|-------------|
| Johnny and the Devil [Flying Fish] | 1989 | Flying Fish |
| Call Me | 1992 | Deluge |
| Live | 1993 | Minor Music |
| Groove: Live | 1994 | Minor |
| Hard Road Blues | 1995 | Minor Music |
| Journey On | 1997 | Minor |
| Crazy Moon | 1997 | RFR |
| Lifeline | 1999 | Blue Groove |

Linda Tillery and the Cultural Heritage Choir

| | | |
|---------------------------------------|------|------------------|
| Good Time, A Good Time | 1995 | Tuizer |
| Front Porch Music | 1996 | Tuizer |
| <i>(w/ Eric Bibb & Taj Mahal)</i> | | |
| Shakin' A Tailfeather People | 1997 | Music for Little |

Rokia Traoré

| | | |
|-----------|------|--------|
| Mounaissa | 1998 | Indigo |
| Wanita | 2000 | Indigo |

Ian Tyson

| | | |
|--|------|-------------|
| Ol' Oen [Ian Solo] | 1975 | A&M |
| One Jump Ahead of the Devil | 1978 | Stony Plain |
| Old Corrals & Sagebrush & Other | 1983 | Stony Plain |
| Ian Tyson | 1984 | Stony Plain |
| Cowboyography | 1987 | CCS |
| I Outgrew the Wagon And Stood There Amazed | 1989 | Stony Plain |
| Eighteen Inches of Rain | 1991 | Stony Plain |
| All the Good 'uns | 1994 | Vanguard |
| Lost Herd | 1996 | Stony Plain |
| | 1999 | Vanguard |

(with Sylvia Tyson)

| | | |
|-------------------------|------|-------------|
| Ian & Sylvia [Vanguard] | 1962 | Vanguard |
| Four Strong Winds | 1964 | Vanguard |
| Northern Journey | 1964 | Vanguard |
| Early Morning Rain | 1965 | Vanguard |
| So Much for Dreaming | 1967 | Vanguard |
| Full Circle | 1968 | MGM |
| Ian and Sylvia | 1968 | Vanguard |
| Nashville | 1968 | Vanguard |
| Lovin' Sound | 1969 | Polydor |
| The Great Speckled Bird | 1970 | Ampex |
| Ian & Sylvia [CBS] | 1971 | Columbia |
| You Were on My Mind | 1972 | CBS |
| Long Long Time | 1994 | Vanguard |
| Ian & Sylvia | 1995 | Vanguard |
| Live at Newport | 1996 | Vanguard |
| Beginning of the End | 1996 | Bear Family |
| Someday Soon | 1997 | Vanguard |

(with The Great Speckled Bird)

| | | |
|---------------------|------|-------------|
| Great Speckled Bird | 1969 | Stony Plain |
|---------------------|------|-------------|

Wajjo

| | | |
|--------------|------|-------------|
| Wajjo-Ceildh | 1998 | Independent |
|--------------|------|-------------|



Photo by Frank Gasparik

Kevin Welch

| | | |
|----------------------------------|------|----------------|
| Kevin Welch | 1990 | Reprise |
| Western Beat | 1992 | Reprise |
| Life Down Here on Earth | 1995 | Dead Reckoning |
| Beneath My Wheels | 1999 | Dead Reckoning |
| <i>(with the Dead Reckoners)</i> | | |
| Dead Reckoners | 1998 | Dead Reckoning |
| <i>(with Kieran Kane)</i> | | |
| Live in Melbourne 11/12/13 | 2000 | Dead Reckoning |

Wilco

| | | |
|---------------------------|------|---------|
| A.M. | 1995 | Reprise |
| Being There | 1996 | Reprise |
| Summer Teeth | 1998 | Reprise |
| <i>(with Billy Bragg)</i> | | |
| Mermaid Avenue, Vol. 1 | 1999 | Elektra |
| Mermaid Avenue, Vol. 2 | 2000 | Elektra |

Dar Williams

| | | |
|-------------------|------|-------------|
| Honesty Room | 1993 | Waterbug |
| Mortal City | 1995 | Razor & Tie |
| End of the Summer | 1997 | Razor & Tie |

Tom Wilson

| | | |
|-----------------------|------|------|
| <i>with Junkhouse</i> | | |
| Strays | 1994 | Sony |
| Birthday Boy | 1995 | Sony |

Zubot and Dawson

| | | |
|---|------|-----------|
| Strang | 1998 | Black Hen |
| Tractor Parts: Further Adventures in Strang | 2000 | Black Hen |
| | | |



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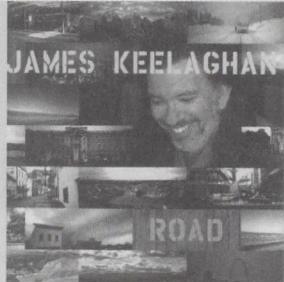
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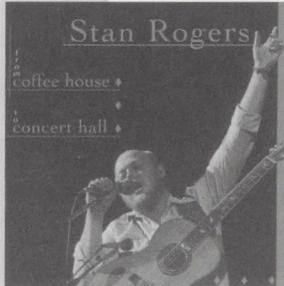
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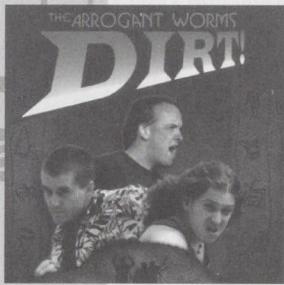
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James Keelaghan ROAD

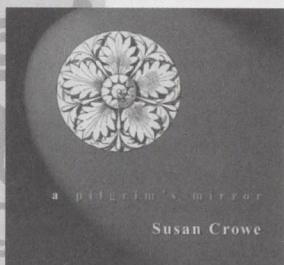


Stan Rogers from coffee-house to concert hall



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The key of "A"

Saturday, 5 p.m.
CBC Radio One, 740 AM

Don McSwiney hosts this provincial music show featuring up-and-coming musicians and bands from across Alberta.

Global village

Saturday, 7 p.m.
CBC Radio One, 740 AM

Musicians weave their musical threads into every aspect of life everywhere on the globe. Each week Global Village's host Jowi Taylor brings you musicians' stories—their sorrows and their celebrations—plus reports from travellers in almost every part of the globe, bringing you the news of the world in the world of music.

A propos

Saturday, 10 p.m.
CBC Radio One, 740 AM

This hour-long profile of the Quebec music scene is presented by the ideal host. Entertainer Jim Corcoran—an Anglo-Quebecer who is an accomplished singer—gives his listeners a taste of international music, as well as French and English rock and pop favorites.

Saturday night blues

Saturday, 11 p.m.
CBC Radio One, 740 AM

Blues aficionado Holger Petersen hosts a two-hour package of the best blues and boogie. The first hour features Canadian blues artists, performer profiles and concerts from across the country. The second hour showcases an eclectic mix of international blues—past and present.

Vinyl cafe

Sunday, 12 p.m.
CBC Radio One, 740 AM

Saturday 10 a.m.
CBC Radio Two, 90.9 FM

"We may not be big, but we're small." That's not something Yogi Berra said. It's the charming motto of the world's smallest record store, where host Stuart McLean picked up his music selections and neighborhood gossip for the original Vinyl Cafe. The well-loved program is now a one-hour weekly feature on CBC Radio.

Roots and wings

Sunday, 5 p.m.
CBC Radio Two, 90.9 FM

For the road less travelled, tune in to Roots and Wings, a world-wide music show that plays selections from the folk tradition but with a decidedly contemporary edge. Host: Philly Markowitz.

CJSR FM 88

Between the earth & the sky

Monday, 9 a.m. to 11 a.m.
Tina with folk & indigenous music.

Hold up the light

Monday, 6 p.m. to 8 p.m.
Commercial-free gospel music to save 'yer soul.

Soul shakedown party

Monday, 8 p.m. to 10 p.m.
Edmonton's only reggae show, hosted by Mick Sleeper.

Eclectic roots

Tuesday, 9 a.m. to 11 a.m.
Cecelia or Kevin with roots from all over the map.

Sonic sistas

Tuesday, 7 p.m. to 8 p.m.
Female singer-songwriters with Cori Brewster.

Deep blues

Tuesday, 8 p.m. to 9 p.m.
Grant Stovel brings you an hour of Hall of Fame blues.

Crocodile connexion

Wednesday, 9 a.m. to 11 a.m.
Roots and world beat from Master Crocodile.

Calling all blues

Wednesday, 7 p.m. to 9 p.m.
Father and son team Bruce and Grant Stovel cook up the blues stew.

Ritmo Latino

Thursday, 9 a.m. to 11 a.m.

Real Latin American music with DJ Morano.

Prairie pickin'

Thursday, 7 p.m. to 8 p.m.

Rob and Carol jam in an hour of the best bluegrass.

The phantom pyramid

Thursday, 10 p.m. to midnight

Minister Faust with two hours of global African music.

For the love of jazz

Friday, 3 p.m. to 5 p.m.

Diane Donovan brings you CJSR's most popular jazz program.

Before the deluge

Saturday, noon to 2 p.m.

Roots tunes with host Sandy Stift.

Arabic program

Friday, 7:30 p.m. to 8:30 p.m.

Music from the Middle East.

Folkways

Wednesday, 9 p.m. to 10 p.m.

Join Rob Wiznura for the world's first weekly radio program featuring music from the Smithsonian/Folkways collection.

Dance of life

Sunday, 9 a.m. to 11 a.m.

World music with Laura-Dawn.

Ragas & rhythms

Sunday, Noon to 2 p.m.

Music from India & Pakistan with Hassan Nuzrali.

Planet shift

Sunday, 2 p.m. to 4 p.m.

... the place where Roger Levesque brings together jazz, blues and world music.

Sin fronteras

Sunday, 4 p.m. to 6 p.m.

Music and news in español.

Jazzology

Sunday, 10 p.m. to midnight

Steve ends every second weekend with all that jazz.

CKUA**Alberta Morning**

Weekdays, 6 a.m. to 9 a.m.

Cam Hayden delivers a blend of musical styles—pop, folk, world beat, blues and jazz—along with news, weather and business reports.

The listening room

Weekdays, 9 a.m. to 12 p.m.

Cathy Ennis uses her wonderful sense of sound to good advantage, mixing a tasteful blend of folk, jazz, pop and world beat.

How I hear it

Weekdays, 12:15 p.m. to 3 p.m.

Monica Miller brings her impeccable good taste and thoughtful observations to bear on music and the music world generally.

The afternoon edition

Weekdays, 3 p.m. to 6 p.m.

Bill Coull helps Albertans through afternoon rush-hour with an up-tempo mix of contemporary stylings—jazz, rock, pop, folk and world beat.

Night music

Monday to Thursday, 10:30 p.m. to 1 a.m.

Tony Dillon-Davis blends music stylings covering classical, jazz, folk, pop, New Age and aboriginal.

Lionel's vinyls

Thursday, 8 p.m. to 10 p.m.

Lionel Rault plays some of the finest songs recorded over the past 60 years, with interesting observations and wry wit.

The Celtic show

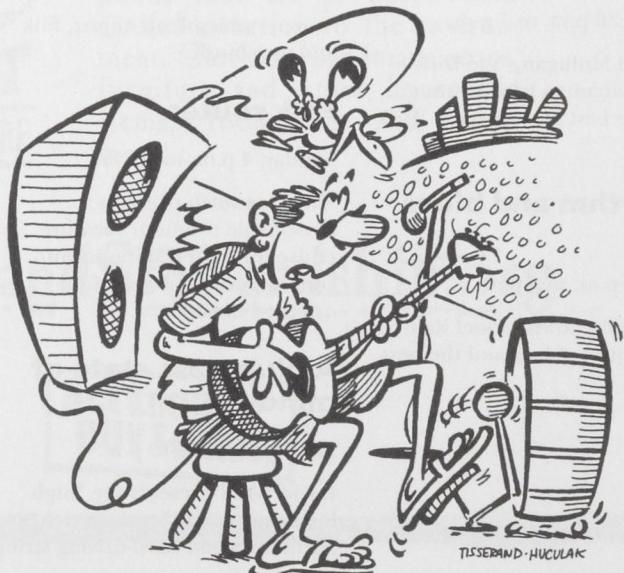
Friday, 6 p.m. to 9 p.m.

Ex-patriate Scot Andy Donnelly uses a soft brogue and wicked sense of humour to entertain his audience with the diversity of the Celtic tradition.

Friday night blues party

Friday, 6 p.m. to 9 p.m.

Cam Hayden loads the Friday night blues party with loud, strong, electric blues.



Night shift

Saturday and Sunday,
12 a.m. to 2 a.m.

If you like marching to the beat of a different drummer, check out what Chris Martin is up to in the wee hours.

The John Rutherford show

Saturday, 9 a.m. to 10:30 a.m.

Live from the CKUA Calgary studio, the focus is through the eyes of John Rutherford, musician and all round arts and culture good guy.

Wide cut country

Saturday, 10:30 a.m. to 12 p.m.

Allison Brock cuts a "wide swath" through the genre of country, from traditional hillbilly to pop country examples of today.

Coull jazz

Saturday, 12:30 p.m. to 3:30 p.m.

Canada's premier jazz broadcaster Bill Coull blends all eras of popular jazz into three hours of remarkable radio.

Natch'l blues

Saturday, 3:30 p.m. to 5:30 p.m.

Canada's longest-running blues program—Holger Petersen covers the spectrum of blues with authority.

Mulligan stew

Saturday, 5:30 p.m. to 7 p.m.

Terry David Mulligan, "the Dick Clark" of Canadian broadcasting, features the best in pop, rock, R&B and soul.

The rhythm and blues review

Saturday, 7 p.m. to 8 p.m.

Alberta's well-known Lionel Rault focuses on jump blues and the best of Motown.

One drop rhythms

Saturday, 11 p.m. to 12 a.m.

The beat of Caribbean music is fused in Reggae, Dub, Ska, roots, and the positive energy of Hip Hop and Dancehall—hosted by Todd "Reggie" Gray.

Passport

Saturday, 9:30 p.m. to 11 p.m.

A journey through the music of the Global Village with singer and radio host Lark Clark.

Play it again

Sunday, 9 a.m. to 10 a.m.
rebroadcast Mondays at 8 p.m.

Tony Dillon-Davis presents popular music from the 1920s to the 1950s.

The folkways collection

Wednesday, 8 p.m. to 9 p.m.

A documentary series on the magnificent Folkways Record collection, from folk and jazz to poetry and field recordings from around the world.

The old disc jockey

Sundays, 1 p.m. to 2 p.m.

Recapture the sweet strains of artists like Glenn Miller, Tommy Dorsey and Benny Goodman with the old disc jockey John Worthington.

Discology

Sunday, 2 p.m. to 4 p.m.

An enjoyable blend of jazz, folk and pop music.

Folk routes

Sunday, 4 p.m. to 6 p.m.

Tom Coxworth presents a personable two-hour pleasure cruise through traditional and contemporary folk and folk-oriented music.

A bluegrass state of mind

Sunday, 9 p.m. - 10 p.m.

David Ward presents the "high lonesome sound" with its rich vocal harmonies and hard-driving string sounds.

Shower of blessings

Sunday, 8 p.m. - 9 p.m.

The Reverend Johnny Collins and Lark Clark offer a 13-part series of gospel music from its origins in the 1930s to the present.

The long weekend

Monday, 9 p.m. to 10 p.m.

Trace the story of music between the two great wars of this century with Athabasca University professor David Gregory and Brian Dunsmore.

From bop to rock

Tuesday, 9 p.m. to 10 p.m.

David Gregory and Brian Dunsmore follow music's journey from after World War II until 1960.

The rocky road

Wednesday, 9 p.m. to 10 p.m.

The journey continues with the development of popular music in Western culture from 1960 to 1980, with hosts David Gregory and Brian Dunsmore.

ckua radio network

| | |
|------------------|----------|
| Athabasca | 98.3 fm |
| Banff | 104.3 fm |
| Calgary | 93.7 fm |
| Drumheller/Hanna | 91.3 fm |
| Edmonton | 94.9 fm |
| Edson | 103.7 fm |
| Fort McMurray | 96.7 fm |
| Grande Prairie | 100.9 fm |
| Hinton | 102.5 fm |
| Lethbridge | 99.3 fm |
| Lloydminster | 97.5 fm |
| Medicine Hat | 97.3 fm |
| Peace River | 96.9 fm |
| Red Deer | 101.3 fm |
| Spirit River | 99.5 fm |
| Whitecourt | 107.1 fm |
| Provincewide | 580 am |

Being environmentally conscious
just got easier...



Round River



GENERAL STORE

A new internet site and mail order catalogue featuring a wide range of locally-crafted goods that are produced with careful attention to the environment. Clothing, handmade soaps, furniture and other household items, foodstuffs and much more...

www.LandStewardship.org

Act Locally
BUY Locally

Family fun area

*Open from
11 a.m. to 5:30 p.m.
Saturday & Sunday*



Photo by Anita Maloney



Photo by Anita Maloney

Join the fun — see what's new at the family fun area.
There's lots to do for both the small and the tall!

Fun activities

Increase your fun when you jump inside a giant inflatable teddy bear.

Test your strength and speed.

Wiggle your way through a landlocked sea monster.

The race is on at the Velcro Olympics!

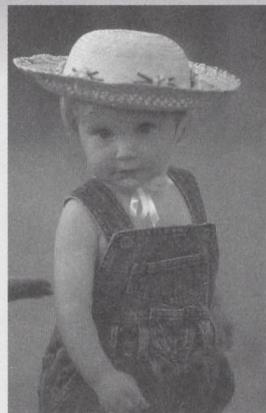


Photo by Delbert Kostura



Photo by Caroline Mireau

Eureka!

Pan for treasures in our newly discovered copper mine in Gallagher Park!

Face painting

In this age of being told to decorate everything from your room to your bike, don't forget your face! Stop by the face painting area where our "colour-full" volunteers will be happy to consult with you and design a special "make-over" for your face, an arm or a leg.



Photo by Anita Maloney

Storytelling

If you need to wind down a bit or just want to enjoy a great story, sneak away to the storytelling tent. Come and be charmed by tales of fun and frolic.

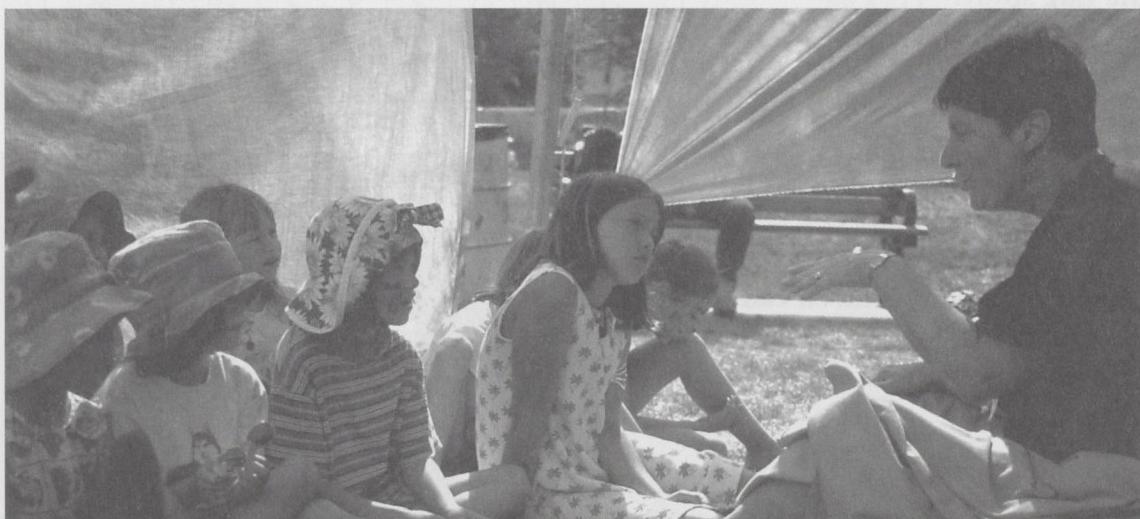


Photo by Anita Maloney

Loonie art laboratory tent

Set your imagination free!

Visit the Edmonton Art Gallery's Loonie Art Laboratory Wonderland tent this year and create art inspired by various amazing Alberta artists who are taking part in the Alberta Biennial of Contemporary Art at the Edmonton Art Gallery. Make exciting art about fantastic creatures!

Message for children under 7

Please remember to bring a grownup to play with you.

Unaccompanied children will be found at the "Lost Kids" area at the Journal Information Tent.



Photo by Caroline Mireau

Messages for parents

Please remember that little ones dehydrate quickly. Make sure drinks are available. Sunscreen and hats are a must for the whole family. And don't forget the bug spray!

Although we make every effort to ensure your child has a safe place to play, we cannot take your place as watchful parents. We urge you not to leave your children unattended.

Unaccompanied children can be found at the "Lost Kids" area at the Journal Information Tent.



Photo by Anita Maloney

Folk lantern parade

On Friday and Saturday night, just as the sun sets and the night magic begins, look for the Parade of Lanterns glowing up the hill and through the crowd. The lanterns are created by the volunteers before the festival begins so they can be part of the excitement of the festival.

The volunteers make these lanterns for you, the patrons and musicians, to thank you for making the festival a successful and beautiful experience for all of us.

You are welcome to join the parade at the start area by the First Aid tent at 9:45 p.m. on Friday and Saturday nights.



Photo by Thomas W. Turner

Word search

Find the list of words hidden in the puzzle. Words are across, diagonal, up, down or backwards.

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| S | L | A | V | I | T | S | E | F | S | C |
| I | M | U | S | I | C | O | R | A | E | O |
| N | B | A | N | D | A | U | I | V | U | U |
| G | U | I | T | A | R | L | C | O | L | N |
| D | V | A | D | R | O | C | E | R | B | T |
| L | R | N | N | I | C | E | N | I | Y | R |
| R | E | U | U | I | K | D | H | T | T | Y |
| O | V | P | M | N | C | M | O | E | I | F |
| W | O | R | K | S | H | O | P | S | N | O |
| P | L | A | Y | T | O | N | M | B | U | L |
| I | A | J | F | R | I | T | A | I | M | K |
| C | S | R | A | U | R | O | R | L | M | T |
| K | C | O | K | M | R | N | Y | L | O | R |
| E | A | F | U | E | H | E | P | A | C | E |
| T | J | O | Y | N | O | M | R | A | H | C |
| T | U | O | U | T | D | O | O | R | U | N |
| O | N | D | H | S | E | S | O | N | G | O |
| P | A | C | O | U | S | T | I | C | S | C |

Word list

- ACOUSTIC
- BAND
- BILL
- BLUES
- CAJUN
- CHARM
- CHOIR
- CONCERT
- COMMUNITY
- COUNTRY
- DRUMS
- EDMONTON
- ERIC
- FAVORITES
- FESTIVAL
- FOLK
- FOOD
- GUITAR
- HARMONY
- HOP
- HUGS
- IAN
- INSTRUMENTS
- JAM
- JOY
- LOVE
- MARY
- MUSIC
- NICE
- OUTDOOR
- PACE
- PARK
- PICKETT
- PLAY
- POP
- RECORD
- RHODES
- ROCK
- SING
- SONG
- SOUNDS
- SOUL
- TOP
- WORKSHOPS
- WORLD

Using the remaining letters, spell out words to fill in the blanks in the sentence below.

SOLUTION:

_____ here at the festival!

Crafts

**Saturday
10 a.m. to 8 p.m.**

**Sunday
10 a.m. to 7 p.m.**

Anna Khalina Designs

- Bowen Island's Jeremy Morris creates men's and women's sunhats and rainhats made from fine fabrics. These handcrafted hats are practical and fashionable.

Art Attack

- Art Attack environmentally funky furniture is a small business based in Calgary. All pieces are made by Kate Lawes from green woods such as willow, birch and poplar. Lawes uses very few power tools when making the furniture, adding to its rustic quality. Kate always emphasizes style, comfort and durability when designing her pieces.

Blessed Bairns

- Rebecca Popoff uses cotton, linen and silk fabrics to create her children's clothing, ladies' wear, accessories and handbags.

Myrtle Calahaisn

- Myrtle and family create handmade native crafts from hide and beads.

Caracol

- Janet Grabner is inspired by the natural world and by the transformation of the area around her home in East Coulee, in southern Alberta. Using fossil imagery in her stoneware and porcelain clay pieces, Janet makes sea stars, rock rattles and dishes that are unique pieces. Caracol is Spanish for snail shell, and Caracol is

what is seen by Janet's eyes, felt by her heart and made by her hands.

Dreamweavers

- Judy Dumont creates traditional and contemporary dreamcatchers, walking sticks, unique jewellery, hair art, talking sticks, native crafts and leather works.

e.k.o. (Erin Kembel Originals)

- Erin May Kembel uses fabric as her palette. Expressing life in colour, shape and texture, Erin's designs encompass a wide spectrum of styles, from cutting edge to timeless classics. At e.k.o., good quality and innovative designs belong to everyone. Erin has been sewing and designing custom clothing for six years in Winnipeg.

Emma and Nona Dresses

- Emma Heyes and Nona Tickner bring their individually created, hand-printed dresses from Merrit, B.C.

Facing the Sun

- Cynthia Maynes and Chris von Innerebner create a variety of one-of-a-kind garden sculptures and water fountains using a textured cement mixture. Each piece is built free-style, and the mixture results in a surface ideal for the growth of lichens and mosses, greatly enhancing the character of the creations over the years.

Faeries from the Prairies

- Faerie essentials for all shapes and sizes! Wendy and Jonathan Steen create halos, wands, wings and more for aspiring faeries of all ages.

Gerrybuilt Original and Custom Designs

- Gerry Russo crafts hardwood furnishings and accessories from maple, birch and cherry. The shaker-style pieces are hand finished with Danish oil and paste wax to enhance the natural beauty of the wood.



Photo by Anita Maloney

Goddess Garments

- Ryan Reid from Sutton, QC. invites you to the soft and sensual world of natural fibres. Each piece is handmade and has unique colours inspired by earth, water, air and fire. Goddess Garments' way of making clothing is entirely nature friendly, and the enchanting collection offers something for everyone—from beautiful flowing dresses to funky tops. You will fall in love with the luxurious feeling of coconut fabric touching your skin!

Betty Gordon

- Kelowna artist Betty Gordon creates handmade porcelain, stoneware and Egyptian paste jewelry, beads and buttons. Betty also offers a line of hand painted T-shirts and sweatshirts featuring a combination of leaf-printing, lino-block, silkscreen and appliqué.

Happy Colour Cards & Clocks/ Gussy

- Robert Butterly's *Happy Colour Cards & Clocks* inspire homes and hearts with brightly coloured eclectic imagery, photo transparencies and choice paper. Designs for the human to *Gussy* up with earrings and necklaces created from nickel, copper, brass and colour translucent resin.

Holy Cow Ocarinas

- Pixie and Chad Johnson-Waller make an ancient ceramic flute called an Ocarina. These Ocarinas have a scale and come in 5 sizes. The larger the flute the lower the tone. They are all hand moulded and beautifully carved and glazed. All flutes are accompanied by a booklet giving their history and the scale.

Isis Jewellery

- Tracy Brown incorporates metals, stones and beads and uses various techniques to create her beautiful earrings, bracelets and necklaces.

Joy & Sol Productions

- Handcrafted necklaces and bracelets inspired by travels through Asia. Intricately beaded with semi-precious stones, shells, bone, glass and wood, mixing vivid colours with earthy tones.

LC Originals

- Linda Cameron creates handcrafted hats made of hand braided woven fabric which is then sculpted on the sewing machine. LC Originals hats are colourful, comfortable, crushable and fun, and come in a wide selection of shapes and sizes. New this year – sculptural fabric hair ornaments.

Leather & Stitches

- Original handmade collectibles from practical items and accessories to playful toys created by Sherri DeBoer.

Living Light Candles

- Carol Burry invites you to experience the artistic dance of balance, colour and form shimmering in vibrant coloured light. Her candles are long-burning, all-glowing and scented with essential oil of Gardenia.

MRC Creations

- Marcia R. Cronk works with polymer clay fimo to create small figures and fantasy creatures. Each piece is handmade, so no two ever come out the same. Marcia's art form holds a special individual quality, allowing each piece to have its own character and individuality.

Paper Mountain Creation

- Melanie Gould, from the beautiful Canadian Rocky Mountains, creates handmade paper stationery in her home studio. Her handmade paper is created from 100 per cent recycled and natural materials, including wildflowers, wild berries, grasses, and wildlife droppings. Her base is pulp recycled office paper.

Peace, Love, Happiness Tye-Dyed Stuff

- One-of-a-kind wearable art. A spectrum of colours and designs for kids of all ages. Hand-tied and dyed by local artists Jennifer Landry and Sue Maurik.

Ponderosa Designs

- Marcia Fossey designs jewelry using 100- to 300-year-old historic beads, as well as vintage glass from the 1920s and '30s. Her collection includes one of a kind necklaces, bracelets and earrings. When you wear one of Marcia's creations you are truly wearing a piece of history.



Photo by Joseph J. Rizzuto



Photo by Joseph J. Rizzuto

Prairie Dawn Natural Bath & Body Products

- Ross Goodine makes solid perfumes, aromatherapy spritzers, lip balms, beeswax aromatherapy candles, bath bombs and more by hand! All hand-crafted using pure essential oils and all-natural ingredients. Also available is a natural essential-oil-based insect repellent!

Raiments (Occidental Oriental)

- Debra and Brenda Belmonte create beaded ethnic and Victorian-inspired designs in jewelry and accessories. Natural pearls, semi-precious stones, crystal glass, silks, silver and other varied materials are combined in unusual and unique interpretations. Silk ribbon embroidery necklace pouches, tapestry bags and jewelry incorporating hand-fashioned materials are worked with care and attention to detail. The result is an individually attractive synthesis of colour, style and technique.

Sareliz Designs

- Sarah Fuller comes to the festival from Winnipeg with her beaded hem and antique inspired jewelry. Colours are inspired by flowers and living beings in nature.

Skinks

- Linda Dawn Jensen brings to the festival her individually sculpted and diabolically detailed replicas

of insects (and arachnids). Jewelry with shock value. Fashioned out of a wide variety of materials: epoxy, metals, stone, glass and vinyls.

Simply Bamboo

- Scott Buxton's bamboo flutes, pan pipes, and dijeridoos, as well as other woodwind instruments are made in the Kootenays.

Timeless Instruments

- Make beautiful music with David Freeman's musical instruments, created from bones, wood, ceramics and metal.

Sonah Mendhi

- Aliya Jamal and Sunita Chowdhury share the ancient art of mendhi by applying an all-natural henna paste to the skin in Indian, Middle Eastern and contemporary designs.

Spoonman

- Handcrafted jewelry and accessories made from silver spoons and forks by the festival's original "spoonman" Ray MacNeil.

White Trash Whittlin'

- Ken Chambers' jewelry, made from shed antlers of moose, caribou, elk and deer, includes cut-out or carved earrings, brooches and pendants, as well as sculptural designs.

Wandscape Clothing

- Clothing to celebrate summer! Norma Jones creates elegant casuals using fabric treasures from many cultures. The clothing is designed for today's woman in sizes S-XXL. For men—easy shirts, vests and anoraks made from textured cottons and linens. Easy comfort and fit.

Helen Winter Designs

- Helen Winter uses sterling, cement, textiles, copper and semi-precious stones in her sculptural designs. Each piece is titled, and the work focuses on documentation rather than ornamentation.

Winterchild Jewelry

- Yukon artist Esther Winter specializes in wire bead jewelry as well as silversmithed jewelry. The wire designs are simple yet intricate, and the silver jewellery is hand stamped with Canadian wildlife designs.



TISSERAND HUCULAK

Celebrate Artist - Run Culture.



Latitude 53 Society of Artists
10137 - 104 Street
Edmonton, AB T5J 0Z9
p) (780)423.5353, f) (780)424.9117
eM) latitude53@compusmart.ab.ca

Harcourt House Arts Centre
10215 - 112 Street
Edmonton, AB T5K 1M7
p) (780)426.4180, f) (780)425.5523
eM) harcourt@telusplanet.net



harcourthouse



Society of Northern Alberta Print-artists
10137 - 104 Street
Edmonton, AB T5J 0Z9
p) (780)423.1492, f) (780)424.9117
eM) snap@snapartists.com
www.snapartists.com

Vibrant Diverse Community Based

(Hip Happening Now)

Behind the scenes

There's a myriad of people who contribute in various ways to make this festival happen. Over the next few pages, you'll see the names of most, if not all, of them.

Back row, from the left:

Len Kryzanowski
Todd Crawshaw
Marigold Kinley
Terry Fannon
Bonnie Drouillard

Front row, from the left:

Ron Lavoie
Dennis Franz

Missing:
Ele Gibson
Joe Rizzuto

Board

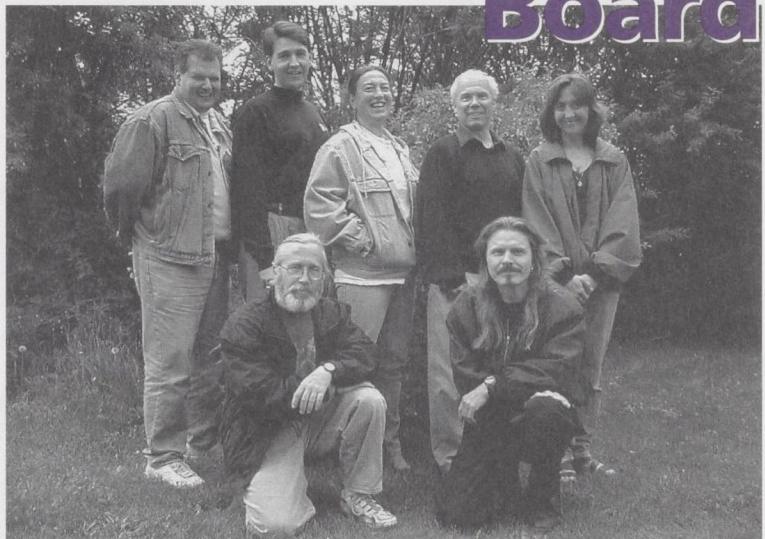


Photo by Delbert Kostura

Staff



Photo by Delbert Kostura

Back row, from the left:

Lorie Miseck
Krista Miron
Don Snider
Terry Wickham
Shauna Stewart
Charles Szaszkiewicz
Charlie Strathern
Eli van der Giessen

Middle row, from the left:

Muffy McKay
Vicki Fannon
Darlene Norris

Front row, from the left:

Carlene Shaw
Richard Stuart
Kerry Milton

Missing:

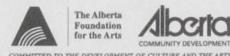
Kym White, Gregoire Marie
and Sherryl Clelland

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Edmonton Nut & Bolt
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Ice Pedlar
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K-Bro Linen
KC Environmental Group Ltd.
Layfield Plastics
Levitt Safety Ltd.
Mother's Music
Northgate Trailer Industry Ltd.
Northlands
Parkland Crane Service
Petro-Can
Pro Show Services Ltd.
RSC Canada Ltd.
R.V. City / Polaris
Ryder Truck Rentals
Samuel Strapping System
Save-On-Foods
Shaw Conference Centre
Silver Fox Imaging
Skyway Scaffoldcraft Ltd.
Starpac Meat Processing
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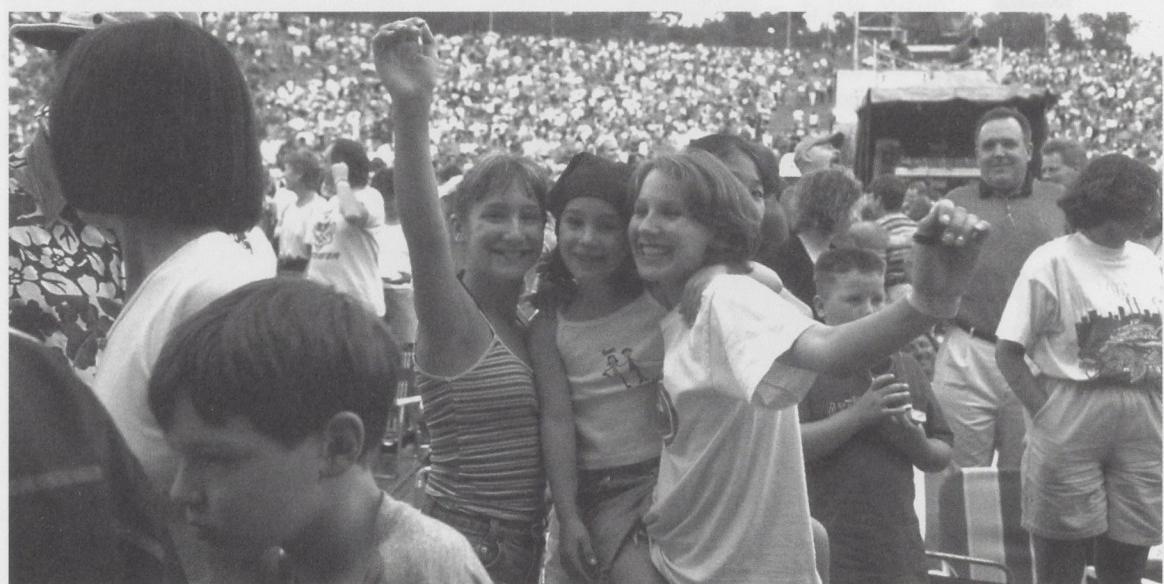
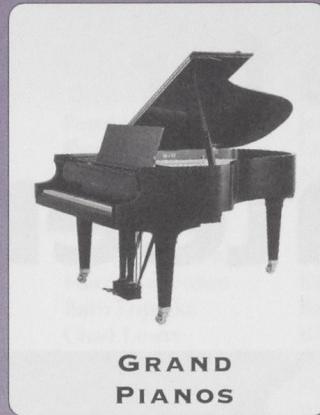


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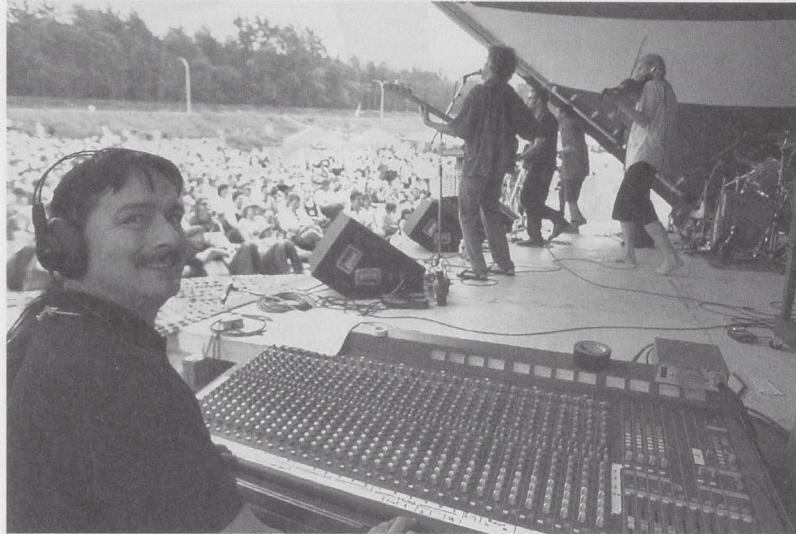


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Thank you to the 1,750 community-minded volunteers who make this festival run as smoothly as it does.

Why do they do it? They want you to have the best possible experience here this weekend.

About 90 per cent of our volunteers return year after year, contributing their experience and expertise. One reason the festival attracts and keeps so many volunteers might be because of the attractive benefits package—entertainment, meals and other services. However, we know most volunteers come back because of the camaraderie and personal satisfaction. We're all proud to be part of such an event.

Folk festival volunteers are separated into crews according to the jobs that need to be done, and each crew has a coordinator or coordinators responsible for giving direction and setting

standards. These leaders work closely with the festival office and with the Manager of Volunteers to establish the crews' goals. With that said, the coordinators themselves are free to decide how they get the job done.

It's no surprise that both patrons and performers frequently tell us our volunteers are exceptionally friendly, helpful and courteous—getting involved with the festival often brings with it a strong sense of ownership.

Please notice that we list all our volunteers by name. We are sure that you'll recognize some of these names as friends, neighbours or colleagues. We would like you to take a minute to thank a volunteer or two. It is with their help that we are able to bring you this fabulous lineup of performers at an affordable price!

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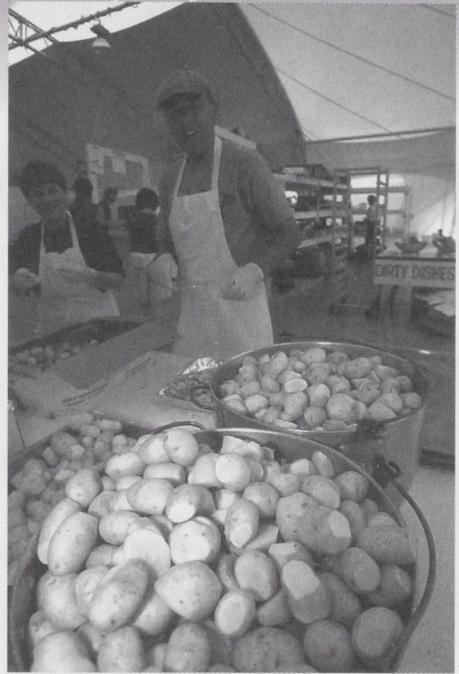


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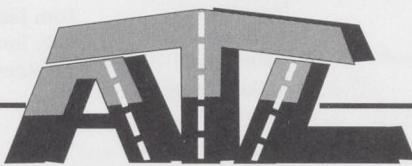
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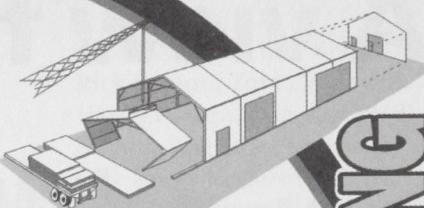
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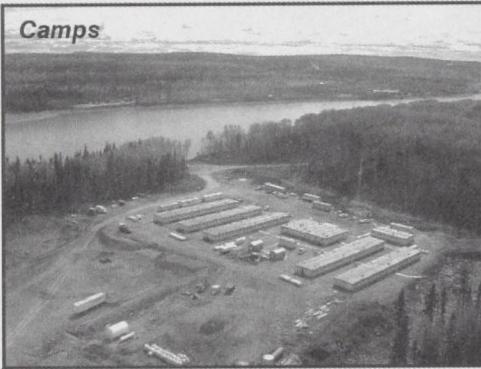
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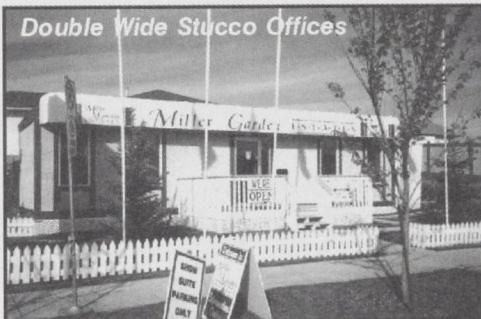
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A view from the hill

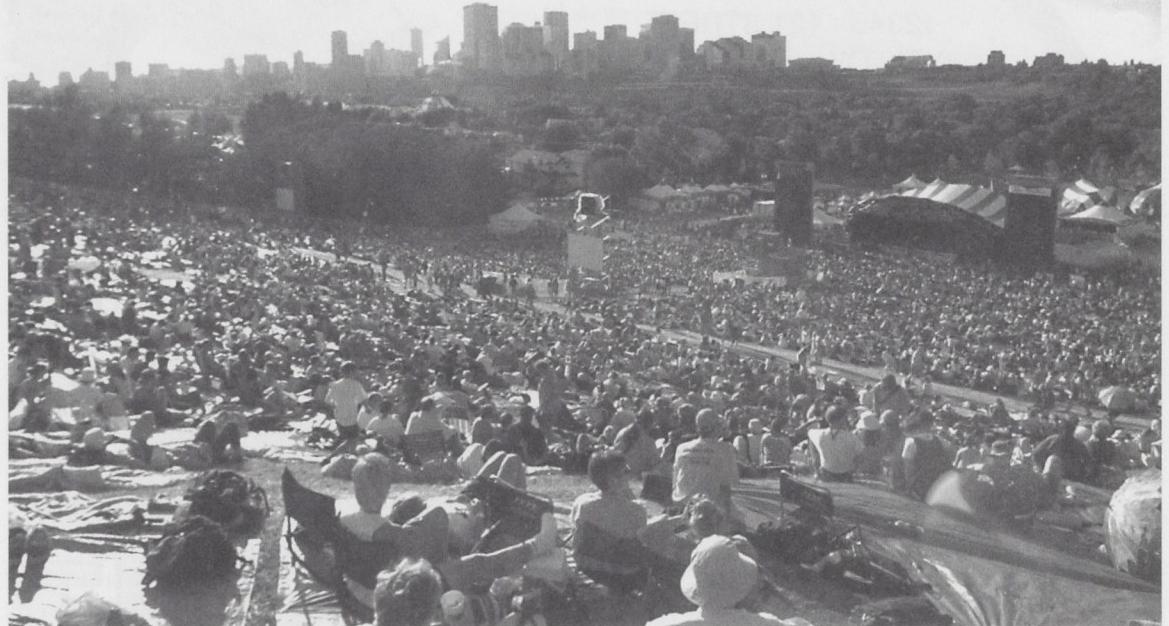


Photo by Delbert Kostura

As we enter a new decade, it seems appropriate to pause and reflect on what our festival has become and where it might be headed.

Surpluses as well as government and community foundation grants have allowed us, since 1994, to purchase our office building, a new main stage, workshop tents, computers and on-site walkways. The balance has gone to site expansion and improvements, for example, a new location for Stage 1, video screens and the big shade tent in the concessions area. The festival is now exactly where I wanted it to be 10 years ago.

As for the future, 2001 presents a unique challenge. Running concurrently with the final four days of the World Track and Field Championships, August 9 to 12, means that there will be extra

pressures on services (flights, buses, hotel rooms, etc.). It also will give us a chance to showcase our slice of Edmonton to the world. Tickets will go on sale at 9 a.m. on June 1st as usual.

More important than our future is the present, and there are a few changes this year. Construction near the Grant MacEwan campus has meant a change to our Park 'n' Ride location to the Stadium Parkade at the U of A. I am extremely grateful for the co-operation shown by both institutions, and we will carefully monitor the success of our new location.

There will be no overnight lineups this year. What started as a small group of people lining up overnight has grown to become a security concern for the residents of Cloverdale. In the spirit of co-operation we will implement a new system, similar to the one

we use for ticket sales on the first of June. Lineups will be allowed to form starting at 6 a.m., and a draw will be held to determine the first in line. I can only ask for your patience and understanding while we work through this change.

Also new this year is our concert season. The concerts we've held so far this year—Ani DiFranco, Chris Smither, Iris DeMent and Richard Thompson—will be followed by two great concerts showcasing some of the top artists from Africa: Ladysmith Black Mambazo on Thursday, September 7 (\$31), and Habib Koité and Oumou Sangare on Thursday, November 23 (\$23), both will be held at the Winspear. Tickets for these concerts are on sale at the Record Tent with no service charges if you buy your tickets here at the festival this weekend.

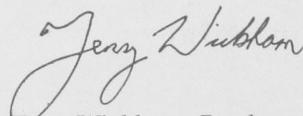
We all know what a great opportunity the folk festival provides us to visit with friends and family. As an annual event it is also a time to remember those who can't be here or who are here with us only in spirit. On our opening night in honour of Roberta Magnusson, I will ask for one minute of silence. (See the tribute to Roberta Magnusson in the colour section.) I hope a time to pause and reflect will become another yearly tradition here at the festival.

Could I ask a favour?

One area where I would like to see an improvement is concerning talking during the show. I hope that as a large community, we begin to appreciate silence and extend this courtesy to songwriters during their performances. Artists on our main stage cover a wide variety of musical styles and energies. High-energy artists, such as Wilson Pickett, Blue Rodeo, Danú and Church Street, may invite everybody to dance and celebrate. Other artists, such as Colin Hay, Shawn Colvin, Jackson Browne and Dar Williams, have a style that is more intimate, and require a quieter audience. When they perform, it is important to be quiet and if you must talk, please do so softly.

Everything is in place for our finest festival yet. I am convinced that the festival will continue to improve and that our best days are still ahead of us. On behalf of our experienced and committed staff, I hope you have a wonderful festival experience this weekend.

Musically yours,



Terry Wickham, Producer

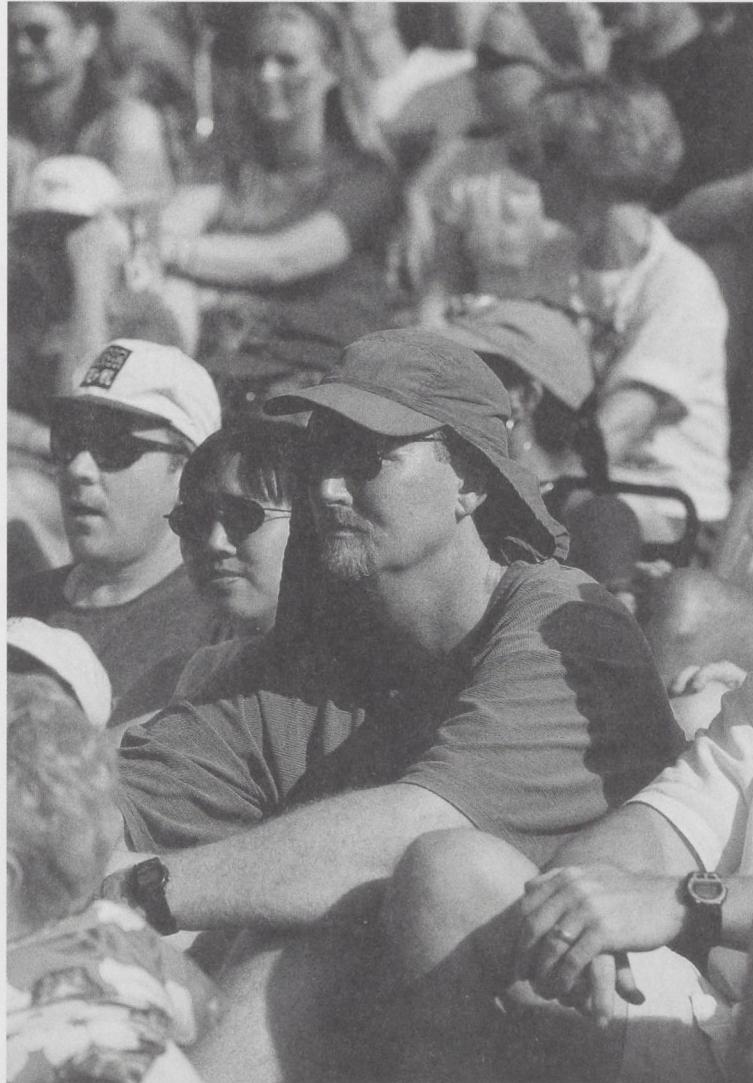
Special thanks

Blueberry Bluegrass Festival, the Cloverdale Community League, TicketMaster, the Telluride Bluegrass Festival, Holger Petersen, Rosalie Goldstein, Alan Kellogg, Sean Hayes, The Calgary Folk Music Festival, the Arden Theatre, the Myer Horowitz Theatre, the Winspear Centre, the Sidetrack, Jacqueline Collins and the Ramada/Edmonton Inn, WOMAD, agents, managers, sponsors, CKUA Radio, the Edmonton Arts Council, Festival Distribution, Edmonton Ski Club, Frida and Air Canada, Christa Thomas and AMA Travel,

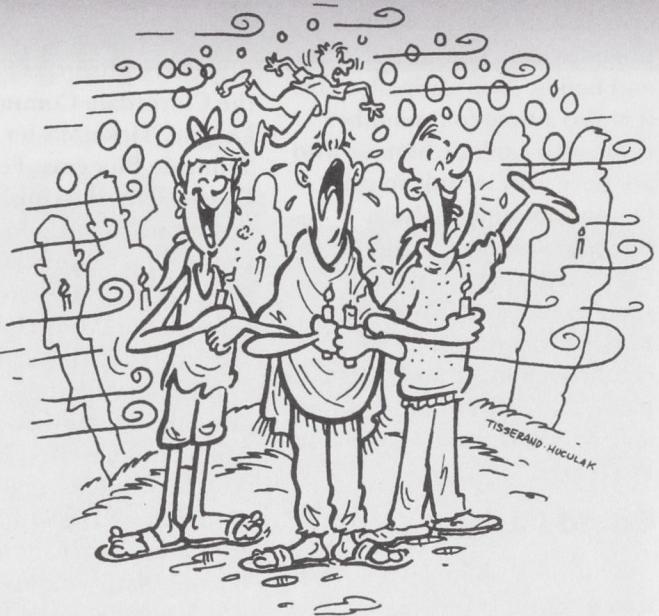
Mitch Podolak, Ken Rooks, Rick Fenton, Tom Coxworth, Vision Design, Rod Campbell, All Star Stage and Lighting, Folk Roots Magazine, Lori and Nisku Printers.

Our staff: Vicki, Don, Richard, Lorie, Carlene, Muffy, Shauna, Kym, Darlene, Krista, Kerry, Dennis, Eli, Sherryl, Charles, Charlie, Lori and Maureen, James, Gregoire, and a special thanks to our exceptional volunteers and especially to my family Lorie, Maeve and Emily.

Photo by Joseph J. Rizzuto



Four Strong Winds



*Four strong winds that blow lonely,
Seven seas that run high,
All those things that don't change, come what may ...
Our good times are all gone,
I'm bound for moving on.
I'll look for you if I'm ever back this way.*

*Think I'll go out to Alberta,
Weather's good there in the fall.
Got some friends that I can go to working for,
Still I wish you'd change your mind
If I ask you one more time,
But we've been through this a hundred times or more.*

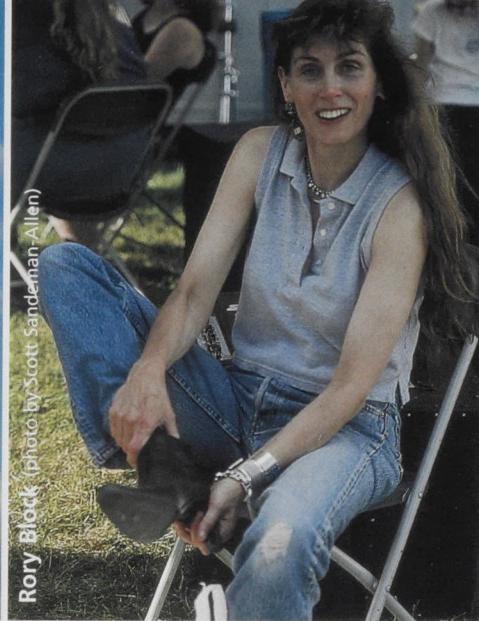
*If I get there before the snow flies,
If things are looking good,
You could meet me if I send you down the fare—
But by then it will be winter,
Not too much for you to do
And these winds sure do blow cold way out there.*

— Ian Tyson

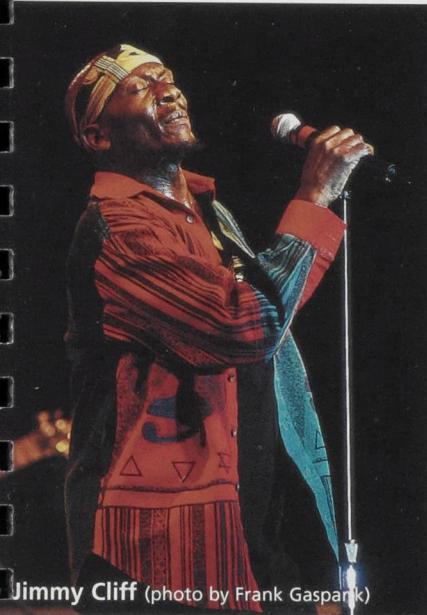
1999 in colour



Ambrose Burton (Site Crew) (photo by Frank Gasparik)



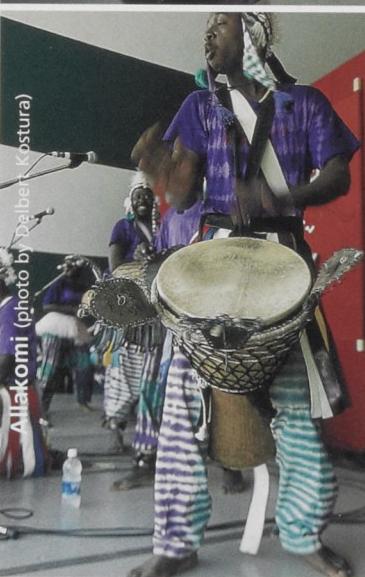
Rory Black (photo by Scott Sandeman-Allen)



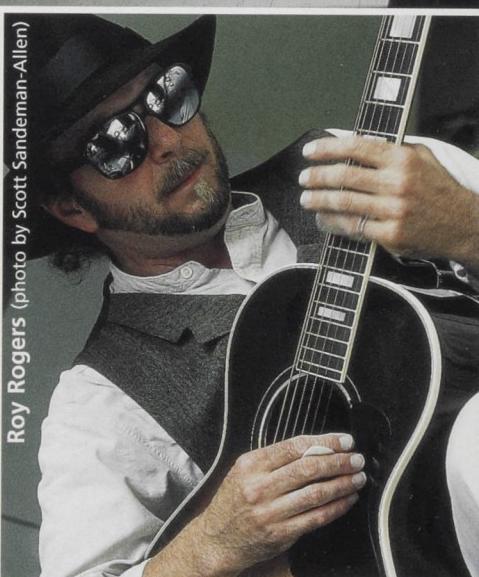
Jimmy Cliff (photo by Frank Gasparik)



Archives Trailer (photo by Delbert Kostura)



Allakomi (photo by Delbert Kostura)



Roy Rogers (photo by Scott Sandeman-Allen)

harmony

Vicki Fannon (Volunteer Manager)
(photo by Jospesh J. Rizzuto)

EDMONTON
FOLK MUSIC
FESTIVAL

Mortal Coil (photo by Frank Gasparik)



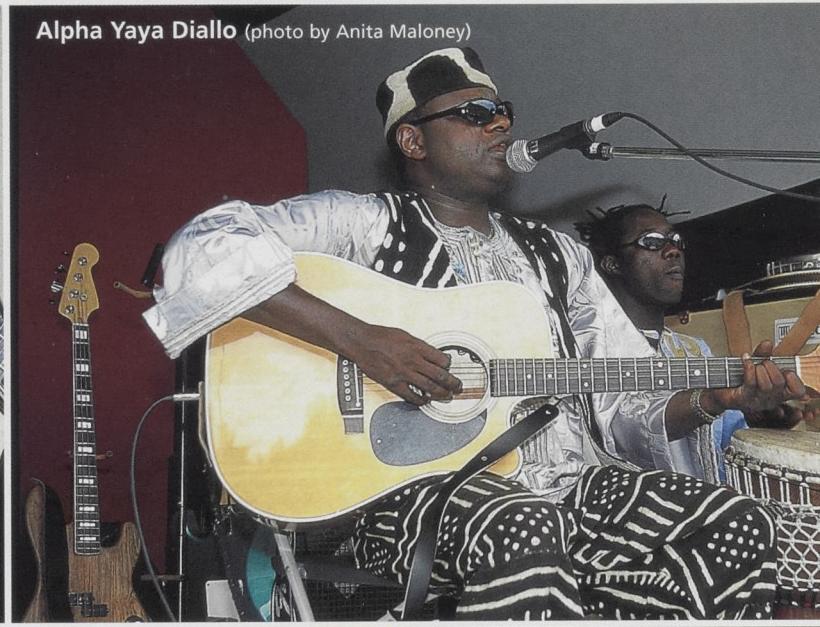
Floyd Dixon
(photo by Thomas W. Turner)



song



Jane Siberry
(photo by Frank Gasparik)



Alpha Yaya Diallo (photo by Anita Maloney)

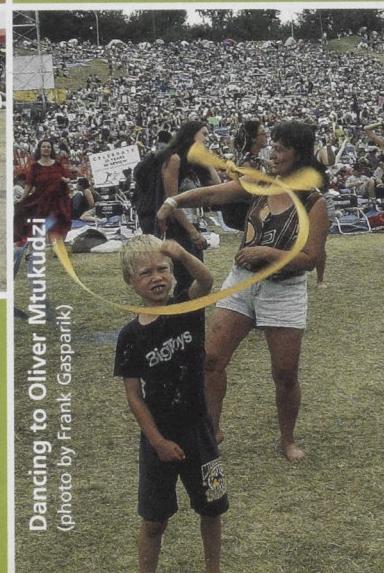


Fred Eaglesmith
(photo by Joseph J. Rizzuto)

dance



Beer Garden Security
(photo by Frank Gasparik)



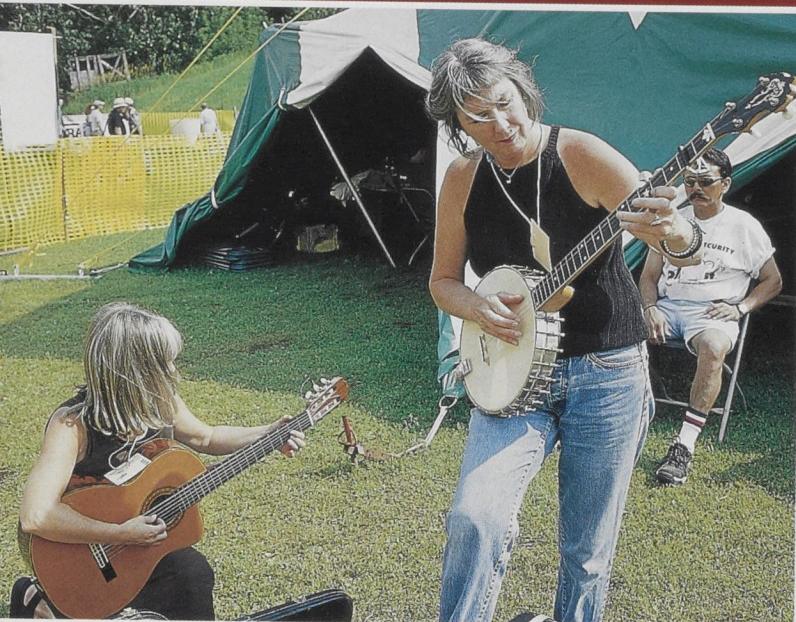
Dancing to Oliver Mtukudzi
(photo by Frank Gasparik)



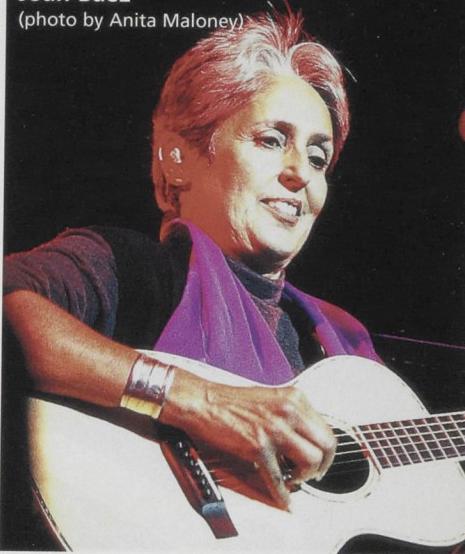
Ferron (photo by Joseph J. Rizzuto)

volunteers

Anna & Kate McGarrigle (photo by Frank Gasparik)



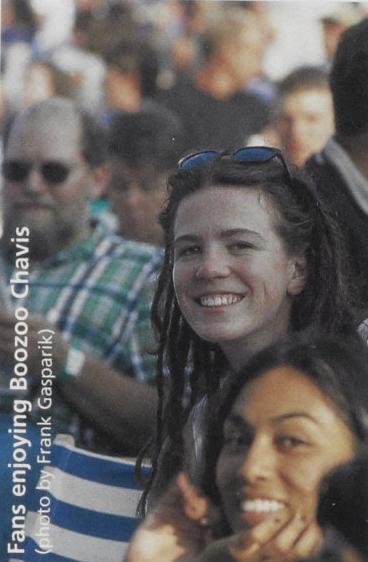
Joan Baez
(photo by Anita Maloney)



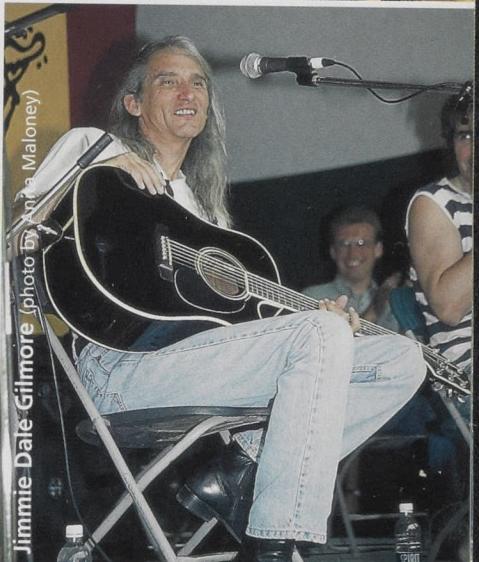
Mairéad Ni Mhaonaigh (Altan)
(photo by Frank Gasparik)



Gordie Johnson
(photo by Thomas W. Turner)



Fans enjoying Boozoo Chavis
(photo by Frank Gasparik)



Jimmie Dale Gilmore (photo by Anita Maloney)

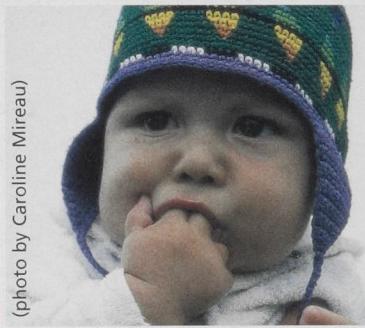
community

Joan Armatrading
(photo by Frank Gasparik)

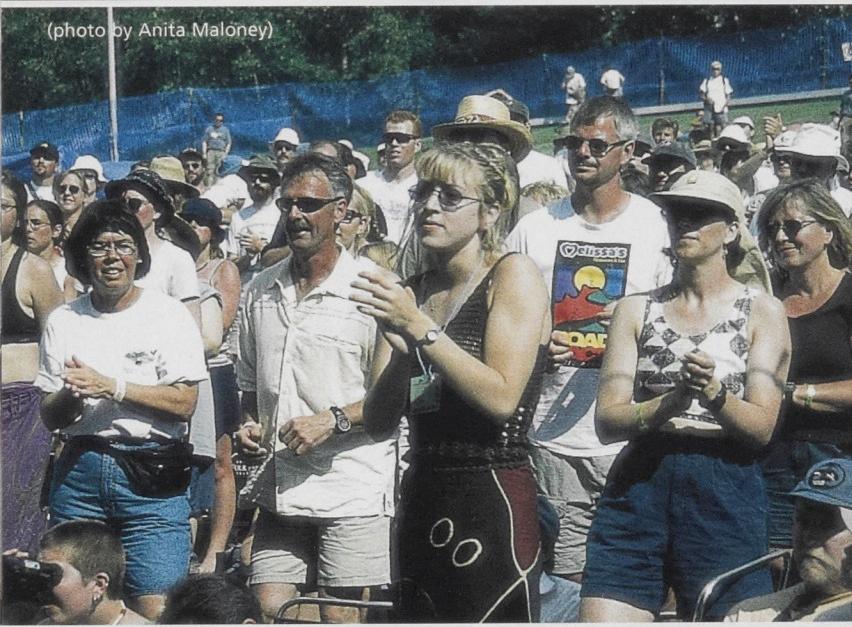


spirit

Nanci Griffith & Kimmie Rhodes
(photo by Frank Gasparik)



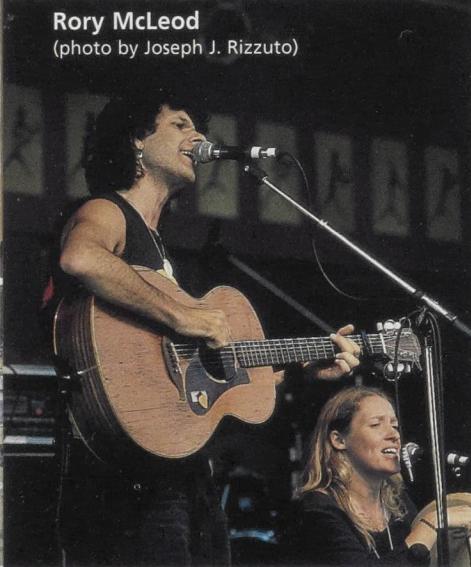
(photo by Anita Maloney)



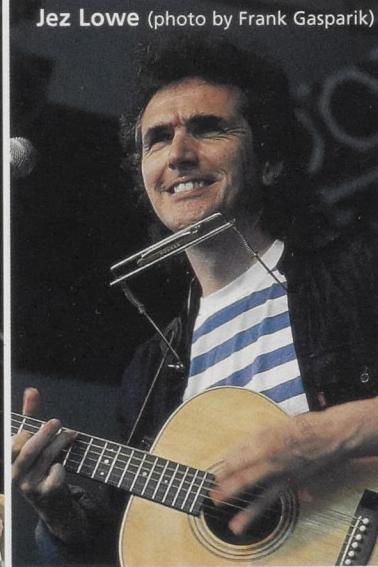
Storage at Main Stage
(photo by Frank Gasparik)



Rory McLeod
(photo by Joseph J. Rizzuto)



Jez Lowe (photo by Frank Gasparik)



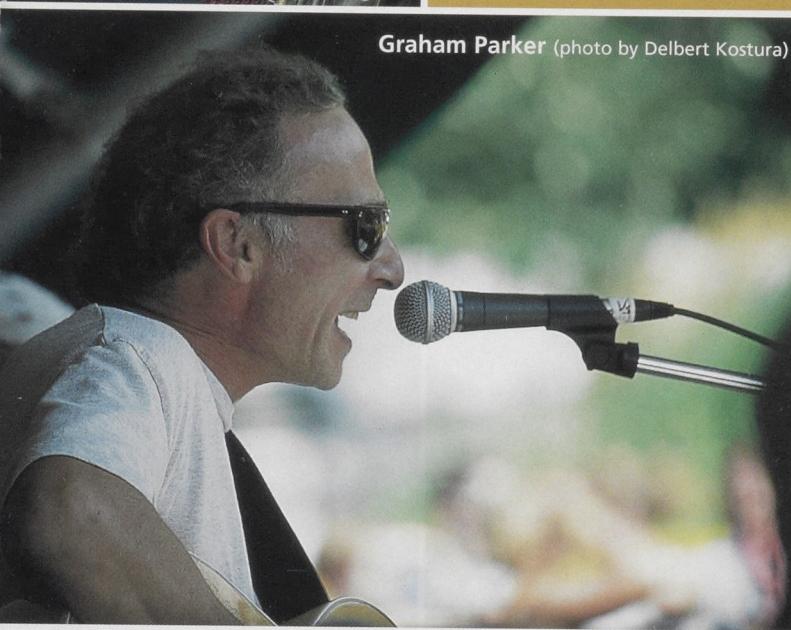
(photo by Delbert Kostura)



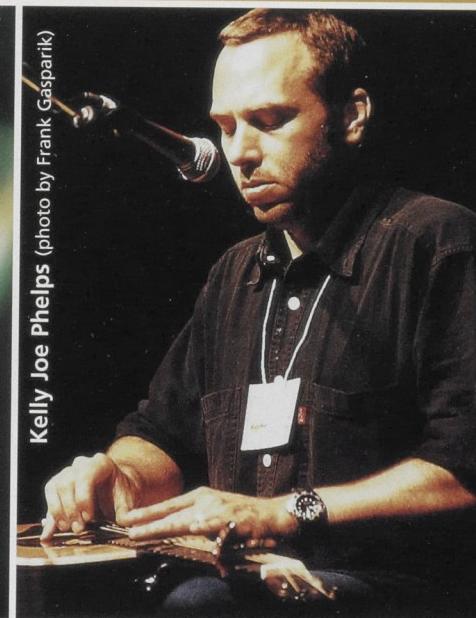


Boozoo Chavis
(photo by Thomas W. Turner)

together



Graham Parker (photo by Delbert Kostura)



Kelly Joe Phelps (photo by Frank Gasparik)



(photo by Delbert Kostura)



Volunteers (photo by Anita Maloney)



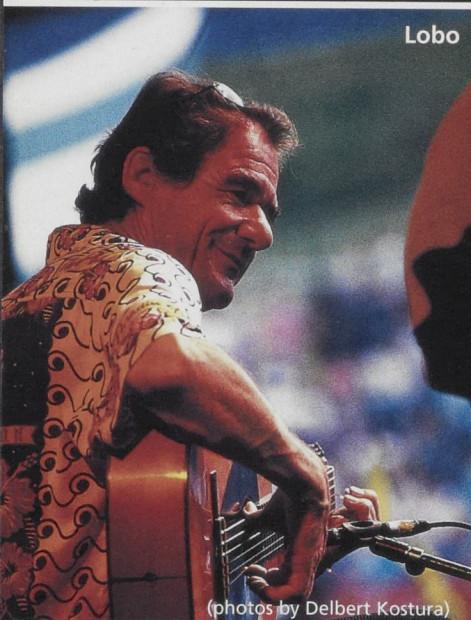
Ralph McTell
(photo by Frank Gasparik)

Heather & Cookie Rankin (photo by Anita Maloney)



hills

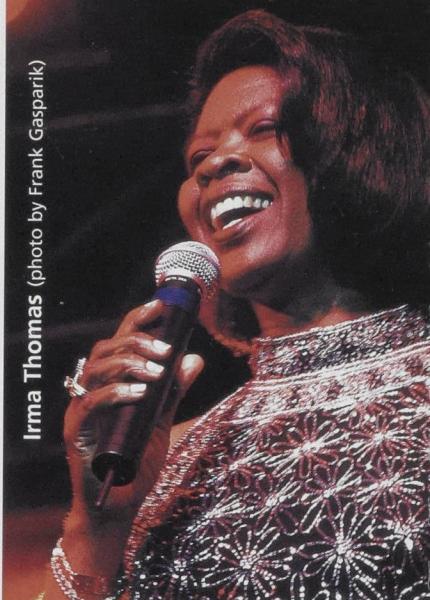
Lobo



Willie

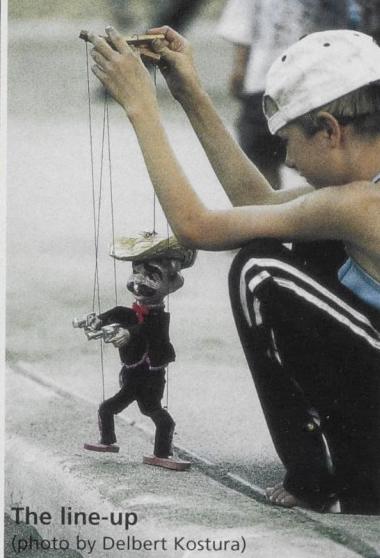


Irma Thomas (photo by Frank Gasparik)



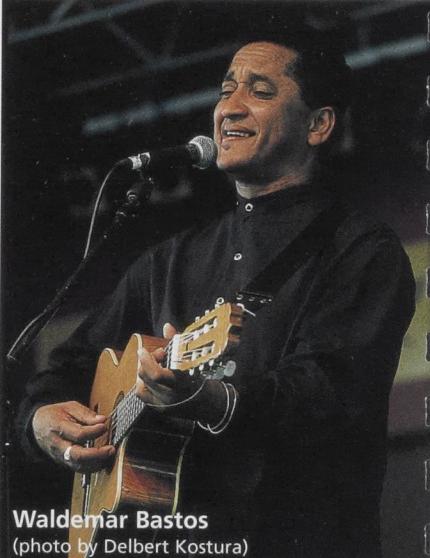
Dan Bern

(photo by Scott Sandeman-Allen)



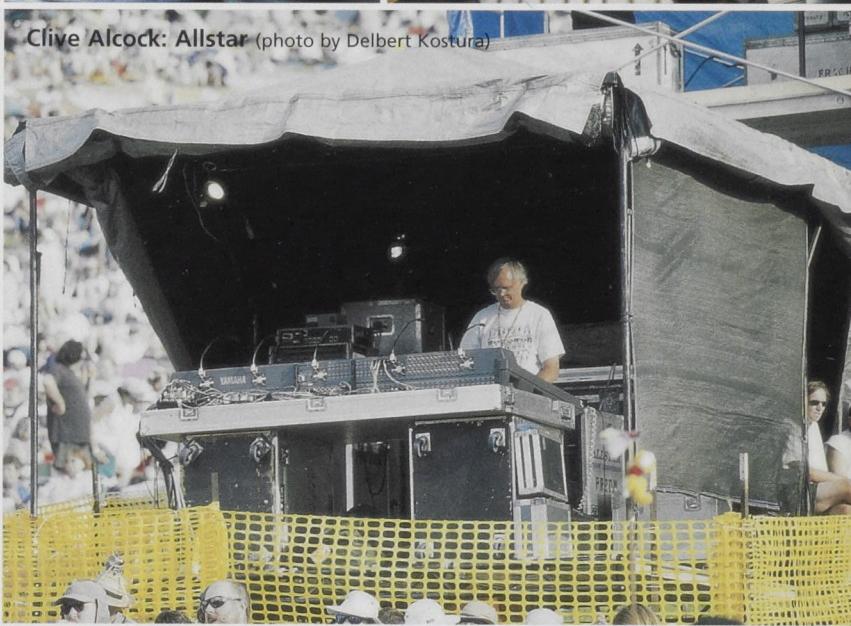
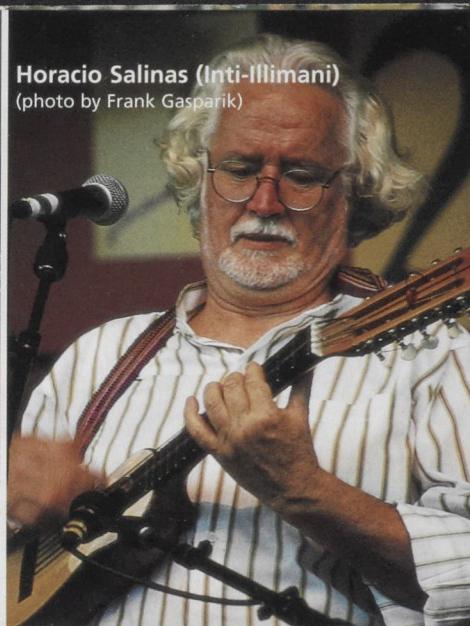
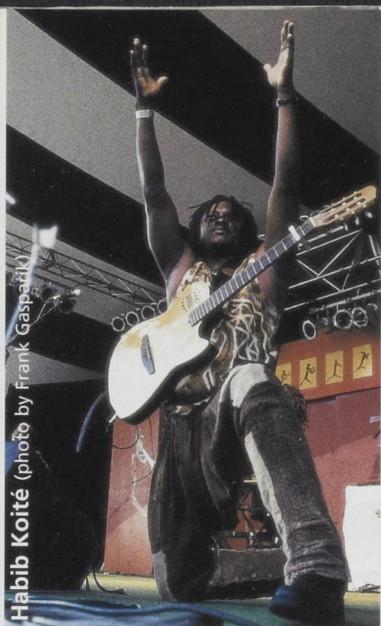
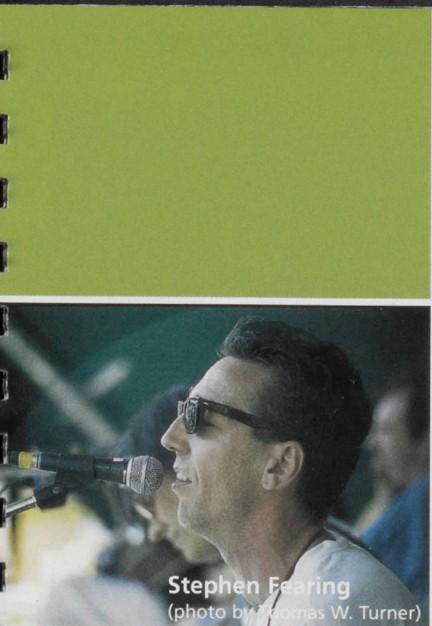
The line-up

(photo by Delbert Kostura)

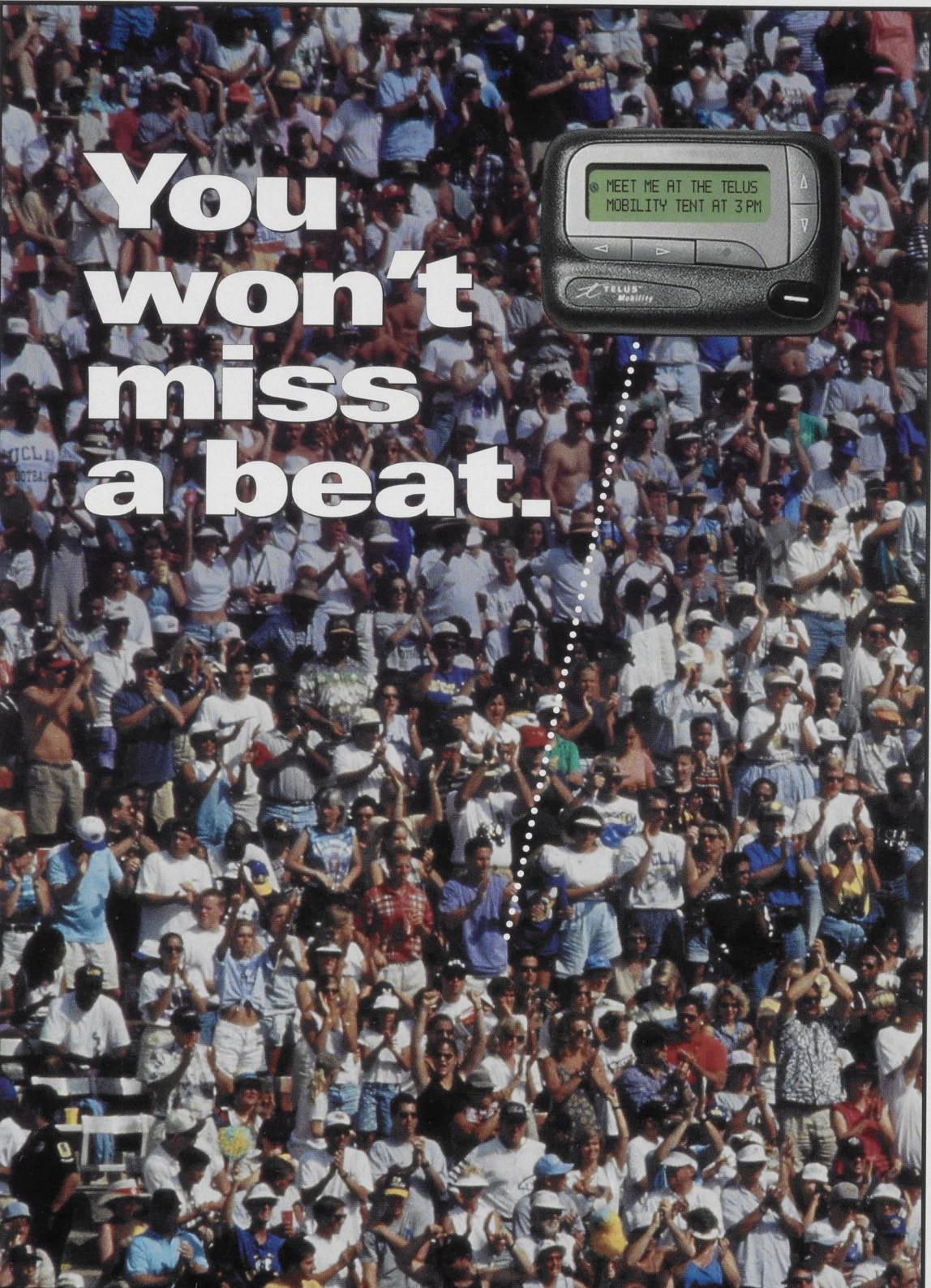


Waldemar Bastos

(photo by Delbert Kostura)



family



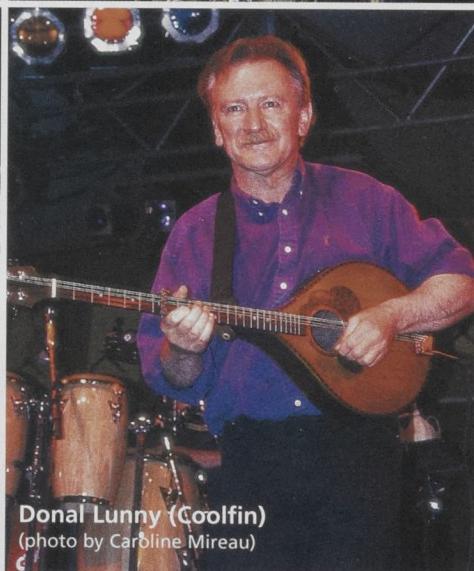
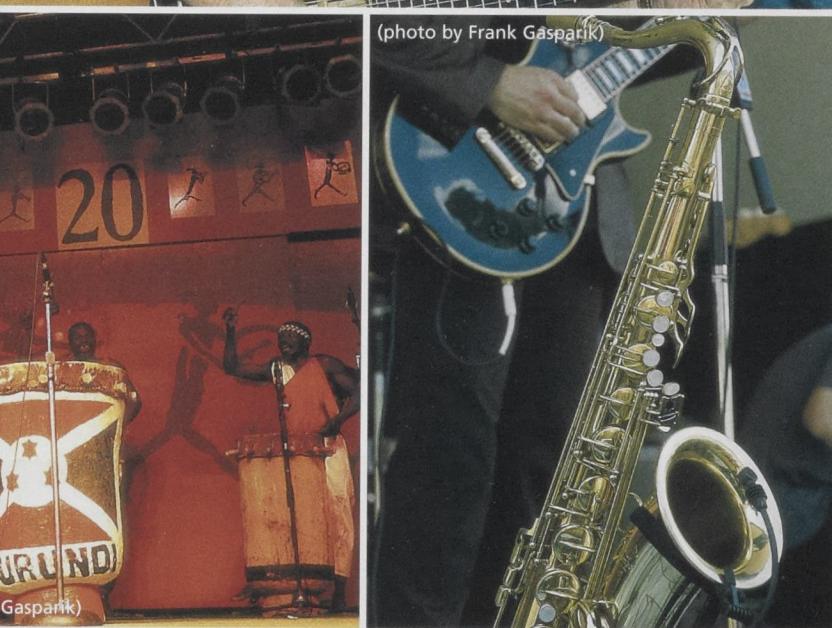
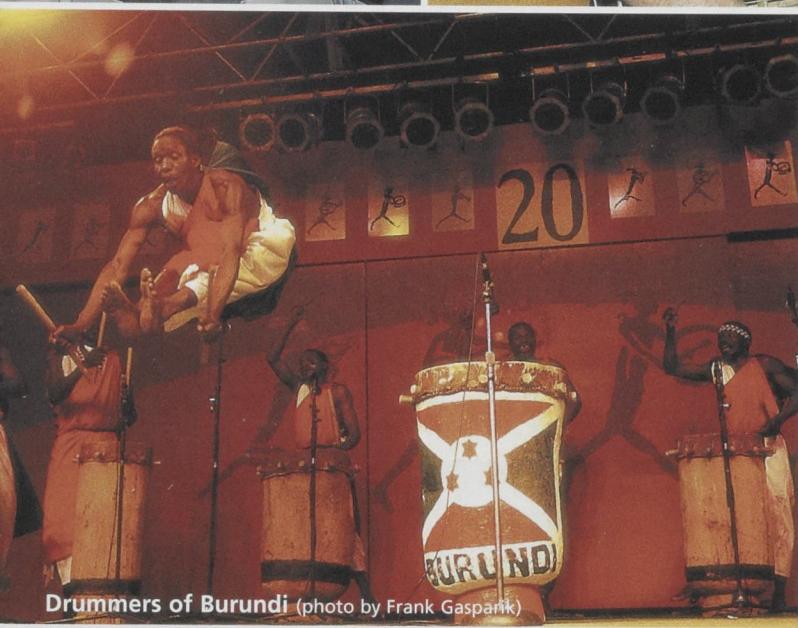
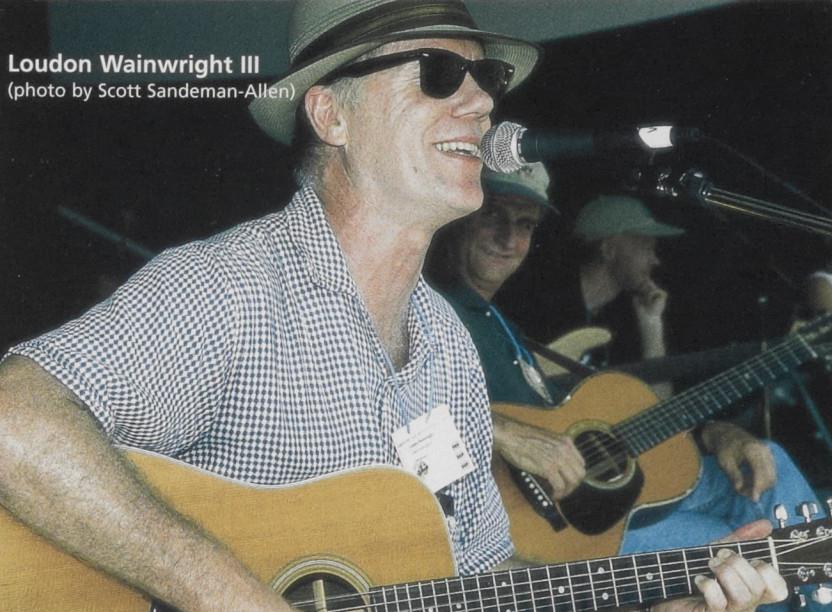
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Guitars (Joan Baez band) (photo by Frank Gasparik)

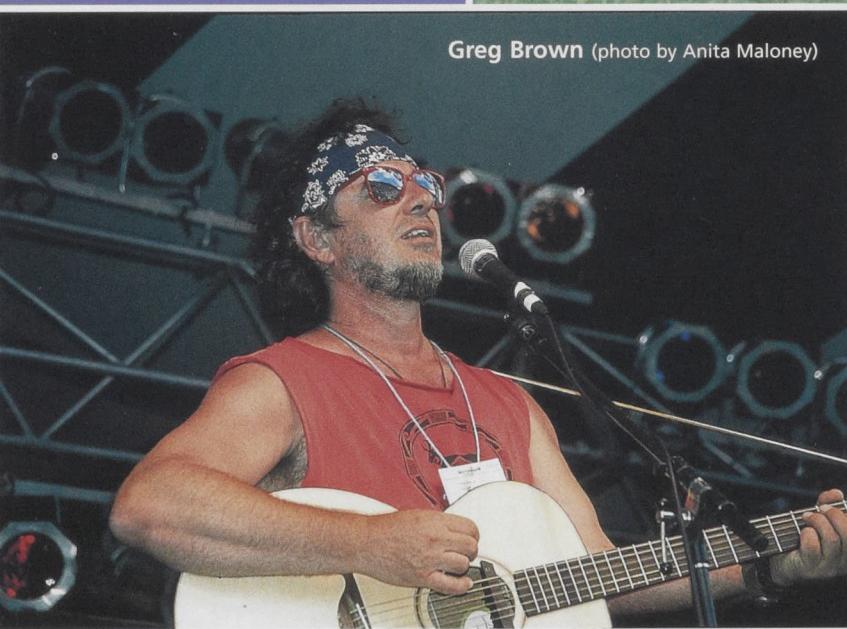
friends

rain



The downhill (photo by Caroline Mireau)

Greg Brown (photo by Anita Maloney)



Sharing the program book
(photo by Frank Gasparik)



Finale (photo by Scott Sandeman-Allen)

laughter



Send the kids off to grandma's every day

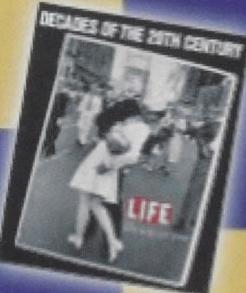


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Brian McNeill and Dick Gaughan (photo by Delbert Kostura)

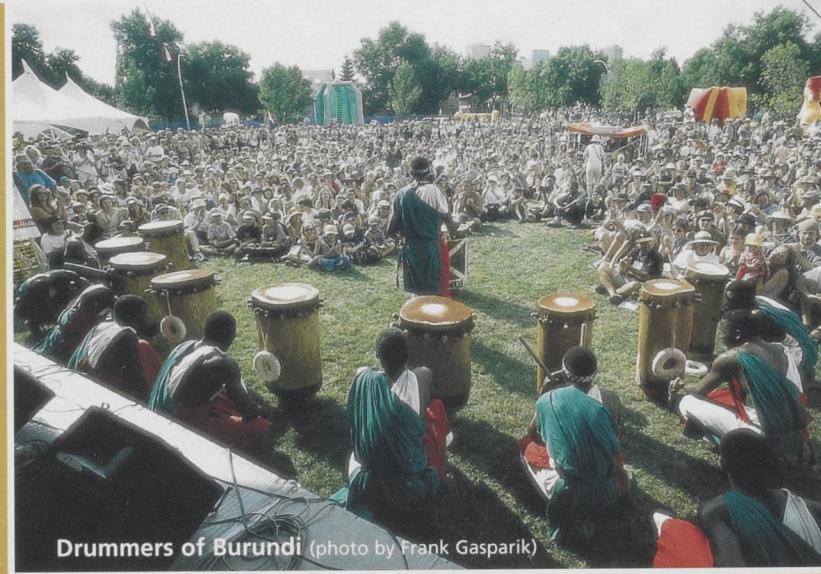
candles



(photo by Frank Gasparik)



The Golden Tarp (photo by Anita Maloney)



Drummers of Burundi (photo by Frank Gasparik)

Iris DeMent (photo by Thomas W. Turner)



(photo by Thomas W. Turner)

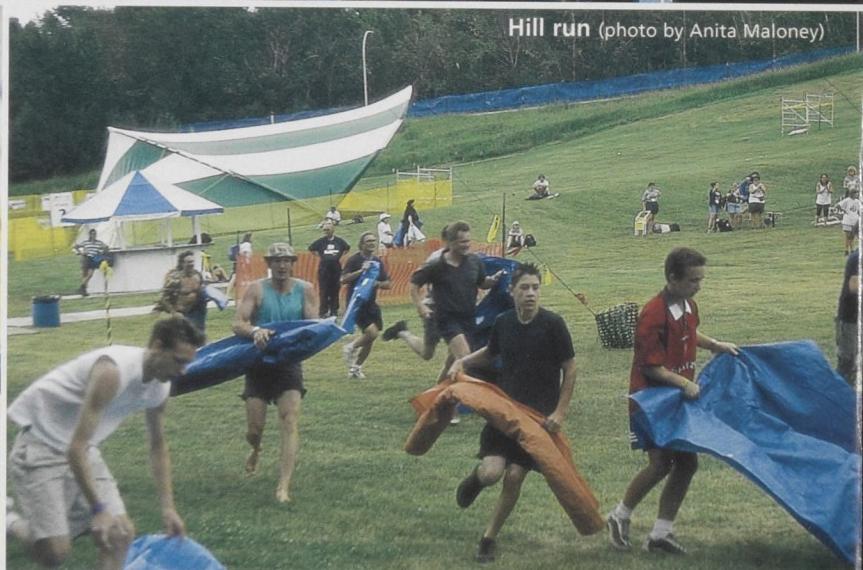
A wee Celtic cuddle (photo by Frank Gasparik)

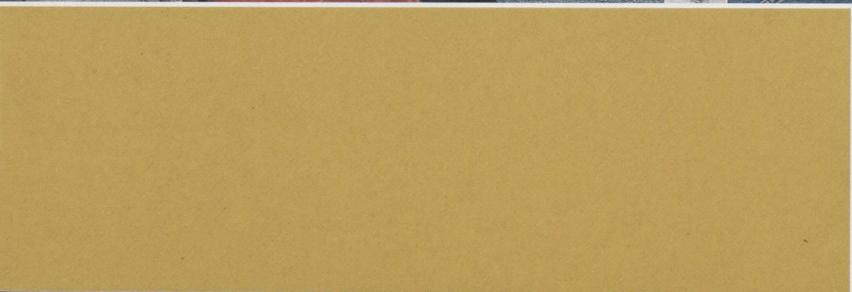
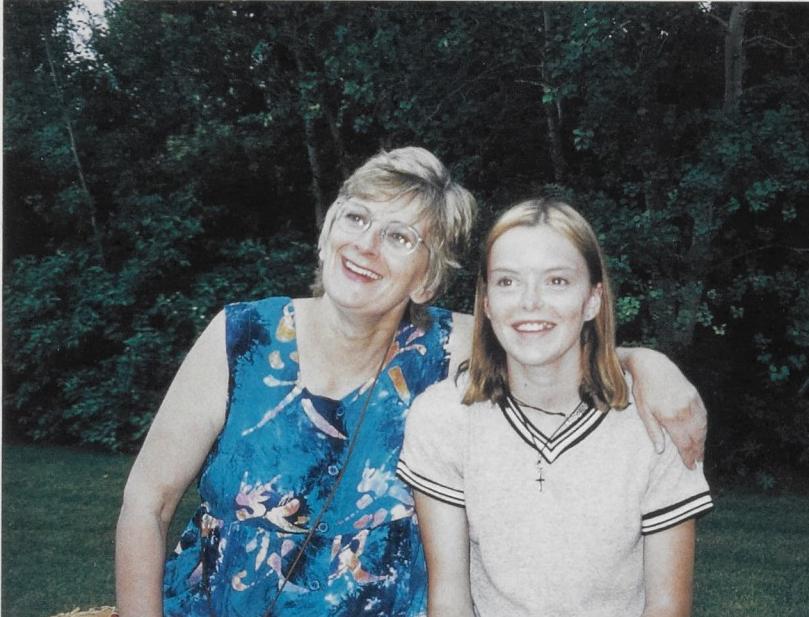
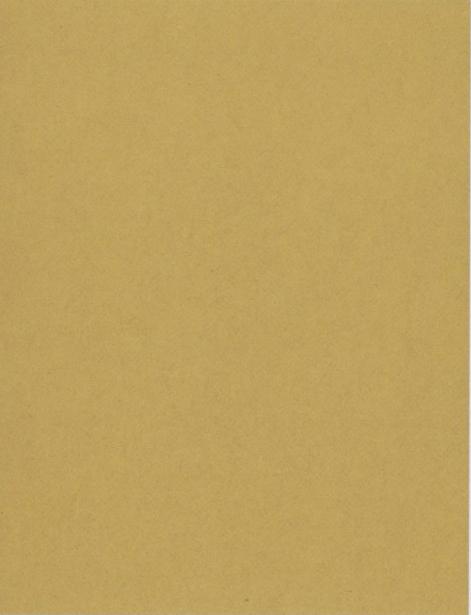


Sharon Shannon
(photo by Frank Gasparik)



Hill run (photo by Anita Maloney)





Roberta Magnusson

January 25, 1952 - September 11, 1999

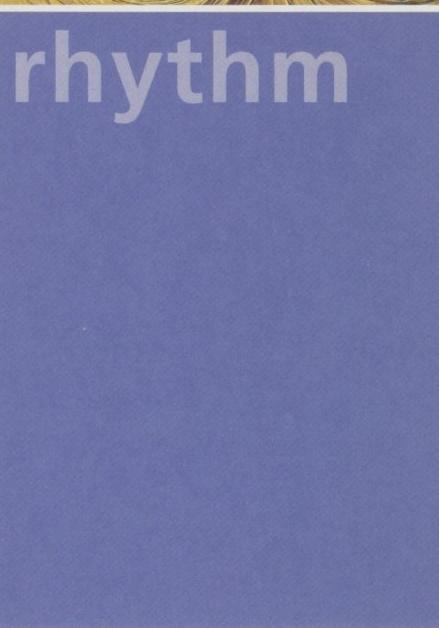
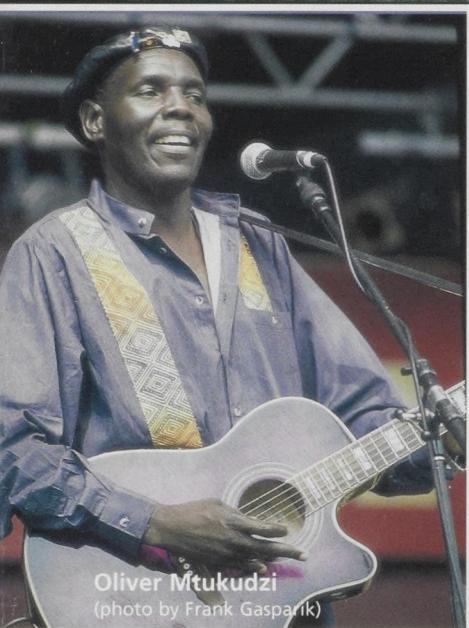
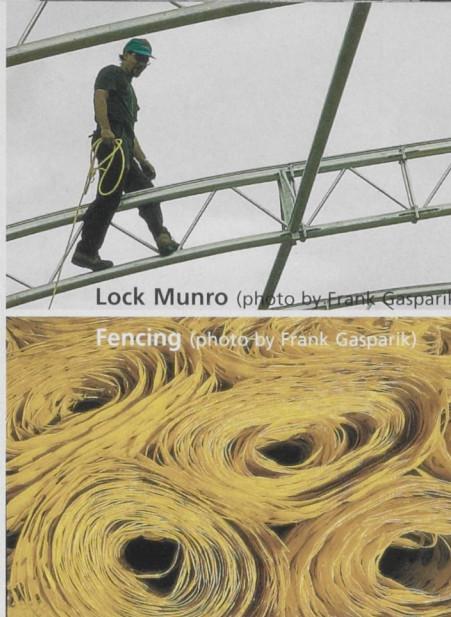
Roberta began working at the Edmonton Folk Music Festival in 1989. Not long after, her conscientiousness, dedication and deep loyalty earned her the nickname of "Auntie". She had a great passion for music and expressed it on more than one occasion of dancing through the office to Taj Mahal or Van Morrison. Many will remember her as serious and kind; however, her sense of humour and playfulness would come out to play every now and again. She would have described herself as behind the scenes; however, there isn't a corner of the office or site, which doesn't hold in some way her indelible mark.

Roberta was much more than a colleague; she was a friend, a sister, a daughter, and an Aunt to members of her own family, as well as many of her "adopted" family in Edmonton. She was fiercely loyal of all she loved, and she adored her birthplace, her beloved Gimli, Manitoba. She made many trips to Manitoba, returning with Icelandic food such as hard fish and a gorgeous dessert called Vinarterta. The latter we enjoyed, the former we pretended to enjoy.

In 1997 Roberta was diagnosed with breast cancer. She underwent treatment; however, her illness eventually became worse. She passed away last fall on September 11 in Gimli. The disease took her body, but did not take her spirit.

Occasionally a note will fall from a file with her handwriting on it, or a piece of mail addressed to her will arrive in the office, or a photograph of her will appear in a desk drawer – all reminders that she is still near. There are notes taped to the wall with her specific instructions on how to (or not to) operate the thermostat, or a piece of office equipment. And perhaps we wish we could find one more note from her, instructing us on what to do when the ache of her absence feels too great.





for all

Festival receives Mayor's Award for accessibility

On June 1, 2000, Edmonton's Mayor Bill Smith presented the Edmonton Folk Music Festival with an award recognizing the festival's commitment to people with disabilities. This is the first year the mayor has given awards for accessible service.

The festival has accommodated people with special needs for years making improvements along the way to help them enjoy the weekend. See Page 10 for details.

Congratulations to the Access crew and all those other volunteers who have contributed to this achievement.



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Eric Bibb is a New York City native who embraces the timeless sounds of southern folk and gospel. Eric moves seamlessly from bluesman to singer-songwriter with grace, integrity and impeccable taste.

Blackie & The Rodeo Kings started out as a side project for Stephen Fearing, Colin Linden, and Tom Wilson and has turned into an on-going career sidebar for the three musicians. In 1999 the trio joined forces again, releasing their double CD *Kings of Love*.

Blue Rodeo Best known for their unique synthesis of country, rock and folk, Blue Rodeo transcends easy categorisation. This Juno Award-winning band makes a welcome return to the festival.

Eric Bogie Scottish born Eric emigrated to Australia and became an accountant. Fortunately, in his spare time he wrote songs. Songs such as *And the Band Played Waltzing Matilda* and *No Mans Land* earned him a reputation as a social commentator, which he says he has tried to live down ever since.

¡Bomba! is a quintet dedicated to exploring modern Latin sounds. Much like current day Cuban artists ¡Bomba! fuses traditional Latin and funk beats to create irresistible dance rhythms.

Bill Bourne, Lester Quitzau, Madagascar Slim (Tri Continental) A triple guitar and songwriting extravaganza with a heavy emphasis on the blues.

Jackson Browne needs no introduction. His 1970's albums "The Pretender" and "Running on Empty" are considered classics, not to mention his self-titled debut in 1972, "For Everyman" and "Late For The Sky." Rolling Stone Magazine named his 1986 release, "Lives In The Balance", one of the 100 best albums of the decade. In the mid-90's, he released the masterpiece "I'm Alive", followed by "Looking East." He is not a "voice of a generation" but instead, a "voice of all generations."

Les Bûcherons Edmonton's own "Lumberjacks" celebrate French Canadian traditions with guitar, fiddle, button accordion, rhythm bones, jaw harp, washboard, wooden spoons, and the saw.

Kev Carmody Using a combination of folk and country music, his hard-hitting lyrics deal with black deaths in custody, land rights and aboriginal pride and dignity in his native Australia.

Mary Chapin Carpenter Grammy winner and songwriter extraordinaire Mary Chapin Carpenter brings her warmth and insight to our stage for the first time. Blending genres of folk, country and soul, this inspirational and moving songwriter takes us on a journey and exhibits her talents as a gifted and accomplished artist.

Bruce Cockburn Throughout three decades, Bruce's songs have touched our hearts and our minds. With over 20 gold and platinum records, plus 10 Juno awards, Bruce returns, with band, in top form having captured his most recent Juno Award for "Breakfast in New Orleans, Dinner in Timbuktu".

Shawn Colvin is a multi-Grammy award winner. She picked up her first guitar at age 10 and as her family moved around Canada and the Midwest, music went with her. An excellent singer/songwriter, Shawn is also an actor, collaborator, and song interpreter.

Mary Coughlan wowed us at the 1993 festival. This year she will perform in an acoustic format along with Professor Peter O'Brien (piano) and Jimmy Faulkner (guitar).

Catie Curtis is a singer-songwriter from the US east coast folk music scene. Catie's direct and powerful lyrics often deal with life's dramatic complexities and difficult side steps, making each listening experience an intimate encounter.

Danú perform Irish traditional music with skill and sizzle. The Waterford-based band "make a most exciting and highly musical sound that stirs the blood and lifts the heart," according to Irish Music magazine, which named Danú the best overall traditional band of 1999.

Dead Reckoners Nashville's supergroup makes a welcome return to Edmonton. The "Dead" are Kevin Welch, Kieran Kane, Mike Henderson, Tammy Rogers, Harry Stinson, and Alison Prestwood.

Dervish hails from Sligo in the Northwest of Ireland and stand in the forefront of traditional Irish groups. A brilliant live band, fronted by vocalist Cathy Jordan.

Steve Earle & the Dukes Steve's debut album "Guitar Town" started him on the road to four Grammy nominations. One of the best songwriters in roots music returns, with a band, for a very special appearance.

Lorne Elliott armed with just his guitar and sense of humour, has been known to go "madly off in all directions."

The Festival House Band Amos Garrett (guitar) returns with Kit Johnson (bass), Ron Casat (keys), Rusty Reed (harmonica), Michelle Josef (drums) and Dave Babcock (horns).

Sue Foley whips up a Texas hurricane with her fiery guitar riffs. Sue's powerful vocals and compelling songs are influenced by the gin joints of rural Mississippi and the back porches of Nashville.

Steve Forbert writes and sings about everyday loves, losses, regrets and hopes. He blends folk, country and R&B into his uniquely American sound.

Lennie Gallant is a native of Rustico, PEI, and draws from his Acadian and Celtic roots, infusing his songs with his own dynamic style. Lennie will perform with his five-piece band.

Colin Hay is the former frontman for multi-million selling "Men at Work" and makes a welcome return following his successful 1998 EFMF debut.

Heartbreak Hill is a young four-piece band that extends the roots tradition of bluegrass music into some new, high-energy areas that touch on the future as well as the past of country music.

Jerusalem Ridge's unique blend of bluegrass, country, swing and acoustic gospel music, inevitably laced with its member's genuine gift for improv entertaining has won a throng of fans across the country.

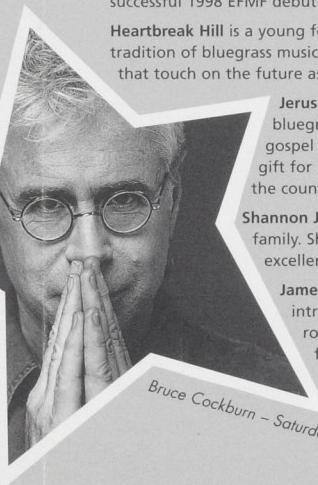
Shannon Johnson grew up as part of Edmonton's musical McDade family. She has made a name in the Alberta roots scene as an excellent fiddler, accompanist and producer.

James Keelaghan & Oscar Lopez "Compadres" need no introduction to EFMF audiences. Blending Celtic and Latin roots into "Celtino" this high-energy duo backed by their favourite musicians will set Gallagher Park alight.

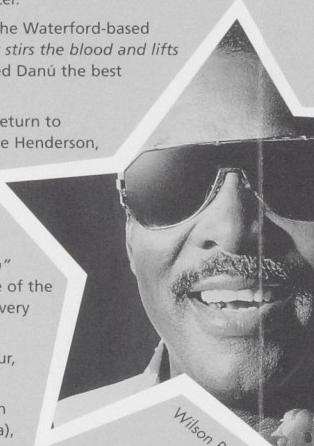
Luann Kowalek's songs are windows looking out on small slices of life that tell us about ourselves. Chris Smith and Sherry-Lee Heschel will join Luann.



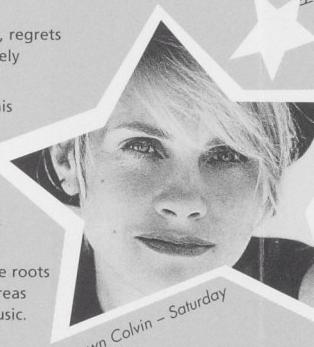
Mary Chapin Carpenter
- Friday



Bruce Cockburn - Saturday



Wilson Pickett - Saturday



Shawn Colvin - Saturday

side
fts

Christine Lavin is dubbed the funniest woman in folk. Her insightful songwriting keeps audiences thinking and laughing at the same time. She has just released her latest recording, "Getting in Touch with my Inner Bitch".

Jenny Lester is a rising star in the world of bluegrass music. Beginning on the fiddle at age eight, Jenny has developed into a brilliant singer and will be joined by John Reischman and Trisha Gagnon.

Laura Love Known for their lively and electric performances, Laura Love and her band have successfully wed African and Caribbean rhythms with traditional acoustic instruments and intriguing harmonies into a style known as Afro/Celtic.

Lúnasa (pronounced LOO-nasa) is one of Ireland's fastest rising new traditional bands. Not the "newcomers" they may appear to be, members of Lúnasa have brought their talents from other bands such as *The Waterboys*, *The Sharon Shannon Band* and *Moving Cloud*.

Ellen McIlwaine's unique style of slide guitar along with her powerfully moving vocals have earned her cult status.

Mortal Coil Vancouver's stilt walkers return with their special brand of magic and stunning costumes.

Moxy Frûvous began at the dawn of the decade as buskers. In learning to engage the attention of self-absorbed city folk the band became very adept at street-level theatricality, humorous improvisation and singing in pristine four-part harmony.

Jimmy "T-99" Nelson made his name with big R&B hits in the early 1950's including the song "T-99". Now in his early eighties, Jimmy is on the comeback trail and is nominated for several of the upcoming W.C. Handy Awards.

Night Sun is "what might happen if a bunch of Canadians played like a Greek wedding band at a Bar Mitzvah in Ireland." (Canadian Musician magazine) Originating in the NWT, Night Sun is now based in Ontario.

Odetta With over 50 years in show business, 27 albums and more awards than we can list, it is no wonder Odetta is nicknamed "The Queen of American Folk Music."

Oh Susanna's musical soul is the culmination of early Memphis rock, soulful Chicago blues and traditional roots music from the Appalachian mountains.

Wilson Pickett brings a truckload of classic songs (*Mustang Sally*, *In the Midnight Hour*, 634-5789) plus his highly acclaimed new recording "It's Harder Now". This promises to be a power-packed performance of R&B and Soul Music.

David Rea is a consummate musician. For over 30 years his complex guitar style has graced albums by Gordon Lightfoot, Ian and Sylvia and Fairport Convention. He is a master of blues, and Celtic styles and enthrals audiences with his storytelling.

Kimmie Rhodes grew up in Lubbock, Texas. Blessed with a great voice she says, "writing just sort of sneaked up on me." Her songs have been recorded by Willie Nelson, Joe Ely and Waylon Jennings to name a few.

Sonny Rhodes is one of the few blues steel guitarists. He began playing the guitar seriously at age twelve, and lists as his guitar influences T-Bone Walker, Pee Wee Crayton and B.B. King among others.

Rizwan-Muazzam Qawwali perform traditional Qawwali music of devotional praise and love songs based on classical Islam and Sufi texts.

Garnet Rogers With his smooth dark baritone, dramatic phrasing, and incredible range, Garnet sings extraordinary songs about ordinary people and the small victories of the everyday.

Karen Savoca Accompanied by Peter Heitzman on guitar, Karen's soulful voice, conga playing and uplifting songs guarantee a successful EFMF debut.

Scrûj MacDuhk Winnipeg troupe Scrûj MacDuhk is collectively rewriting and renewing traditional folk music entirely on its own terms. Good songs, good tunes, good hearts and good times exemplify the mixture of Appalachian, Celtic and Bluegrass sounds of this exciting young band.

Silk Road's music combines the traditional styles of the East with new influences picked up in the West. They play Chinese music with western techniques, in addition to jazz, folk and Irish music on Chinese instruments.

Al Simmons is a creative genius with the soul of a Vaudevillian. He is also a wizard of one-liners, quick costume changes, out of this world theatrical props, peculiar musical instruments and other assorted gadgets.

Mark Sterling Ex Hemingway Corner member, Mark is a multi instrumentalist and a singer songwriter in the blues, country and folk genres.

Hans Theessink and Blue Groove is a wholesome mix of blues, gospel, New Orleans shuffle, Mississippi Roots and funky rhythms spiced up with earthy vocals. Expect outstanding and inventive bottleneck guitar played with great style and feeling.

Linda Tillery & the Cultural Heritage Choir California based, this multi-talented quintet sings gospel to traditional African-American music that combines *a cappella* and hand percussion styles.

Rokia Traoré has distinguished herself as the voice of the new generation of African artists. She is from Mali, a country known for its griots and the traditions of kora and balafon. Though her music is steeped in tradition, Rokia thoroughly integrates her songs into a contemporary sound.

Ian Tyson's long history as one of Canada's most important songwriters is old stuff by now. For all that, songs like *Four Strong Winds*, *Someday Soon* and *Navajo Rug* have become near anthems as folk festival fans know better than most.

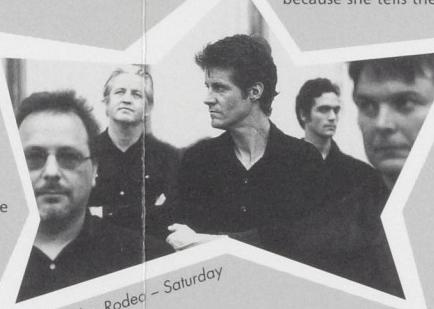
Wajjo is a unique blend of traditional African drumming patterns with Scottish bagpipe tunes. With a strong focus on history, Wajjo is sure to be a festival hit.

Wilco is Jeff Tweedy, Jay Bennett, John Stirratt and Ken Coomer. Darlings of the critics for albums *A.M.*, *Being There* and *Summer Teeth* they are also known for collaborations with Billy Bragg, Steve Forbert and many others.

Dar Williams is funny, communicative, powerful and a terrific performer. But more than that, she is a great writer. People believe Dar Williams because she tells the truth.

Zubot and Dawson's Juno-nominated sound is truly fresh and unique. Dubbed avant-garde bluegrass, Vancouver's Steve Dawson and Jesse Zubot tip their hats to blues, bluegrass, jazz and reggae to produce groove-based soundscapes.

Line up subject to change without notice.



Blue Rodeo - Saturday



Evening Pass

(Saturday and Sunday evening passes are not all-day passes)

A limited number of evening passes will be available. Evening passes are \$35.00 per night (Adult) and \$20.00 (Youth). Admission at 5:00 p.m. (Thursday and Friday) and 6:00 p.m. on Saturday and Sunday for Evening Ticket Holders. No individual "all-day" tickets for Saturday or Sunday are available.

Ordering Tickets

The Edmonton Folk Music Festival Ticket Office will be operational on June 1 at 9:00 a.m. to 9:00 p.m.

To discourage overnight line-ups, the festival will be utilizing a lottery system to determine first sale on June 1st.

Festival Box Office Hours after June 1st will be:

Monday to Friday 9:30 a.m. to 5:30 p.m.

Saturdays (In July) 10:00 a.m. to 2:00 p.m.

Stop by In Person to place your order and pick up tickets at 10115-97A Ave (North of Telus Field/North Side of 98th Ave. Across from the Donald Ross School). The box office accepts Visa, Mastercard, debit cards, cash and cheques. Personal cheque orders will be held until the cheque clears.

* Order by Telephone with Visa or MasterCard – phone (780) 429-1999.

Phone-in orders can be picked up at our offices after July 3 or held at the Folk Festival Main Gate for no charge. If you would prefer to have your tickets mailed we will send them for a \$5.00 fee (\$10.00 international) after July 3.

* Order through TicketMaster – stop by any TicketMaster outlet or phone them at (780) 451-8000. Please note however, that service charges will apply.

Remember that weekend passes sold out in one day last year, so plan to order your tickets accordingly.

General Policies

* Accompanied children (11 and under) and seniors are free.

* Proof of age may be required at gate.

* There is a limit of 8 adult weekend passes per order. You will have to call again or re-enter the line to place a second order.

* No Fax or Mail orders will be accepted.

* Tickets available at the Folk Festival and TicketMaster only.

Other Cool Stuff

Record Store

Ever wasted time hunting for recordings by festival artists after the event is over? The Festival Record Store is your best option for securing those sometimes difficult to find CDs and cassettes by Festival performers.

Crafts Area

Support local artisans! Talented crafts people display and sell their hand-crafted creations in our Craft Area.

Beer Tent

Quench your thirst with Big Rock's zoo of brews (and Traditional Ale for those traditionalists).

General Store

The General Store is your source for essential festival garb and other gear, whether you are looking for T-shirts, sweatshirts or candles to light up the night.

Festival Foods

Munchies for the musically inclined. Menus as eclectic as the music.

Family Area

Entertainment specifically for our younger patrons with a dedicated stage and a whole range of supervised activities tailored to the tastes of our younger audience.

Folk Festival in Concert

The festival proudly presents the following concerts:

Ladysmith Black

"Voices of Mali"

Tickets available at the

Mambazo

Habib Koite/Oumou

Winspear Box Office

Thursday, Sept. 7

Sangare

780-428-1414 or our ticket

Winspear Concert Hall

Thursday, Nov. 23

office after June 15

Tickets: \$30.00 plus

Winspear Concert Hall

(780-429-1999)

service charges

Tickets \$23.00 plus

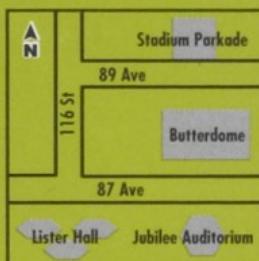
or at the Festival.

service charges

Agency fees in effect.

Getting There

There is no parking in close proximity to the festival site. Cars parked in the Cloverdale community will be tagged and towed. Here are a few convenient non-auto alternatives.



New Park 'n' Ride Location

Park & Ride from University of Alberta

Stadium Parkade

116 Street – 89th Avenue

Parking: \$2.00 per day

Fare:

Adult \$1.50 (one way)

6-15 years \$.50 (one way)

5 & under Free



Buses run every 15 minutes during festival. Hours of operation are:

Thursday 4:30 p.m. – 11:30 p.m.

Friday 4:30 p.m. – 1:00 a.m.

Saturday 9:30 a.m. – 1:00 a.m.

Sunday 9:30 a.m. – 11:30 p.m.

Please Note: Edmonton Transit passes are not valid on Park 'n' Ride

Park Your Pedals

Take advantage of the fabulous bike trails in the river valley. Cycle to the festival site and leave your bike in the safety of our free supervised bicycle lockup area.

Public Transit

Edmonton Transit has a number of bus routes that stop near the festival site.

For schedules and information call Edmonton Transit at (780) 496-1611.

Another option is to catch the bus or LRT to the University Station and use our Park 'n' Ride to the site. Please note ETS passes and transfers are not valid on Park 'n' Ride.

Accessibility

Main Gate drop off and reserved seating areas have been arranged for physically challenged patrons. Sound enhancement devices are available for patrons with hearing difficulties. Contact the festival office for more details.

Camping and Accommodations

For information about accommodations to fit all budgets and lifestyles contact:

Alberta Tourism

10155 – 102 Street

Edmonton, AB

Canada T5J 4G4

(780) 427-4321

Toll Free: 1-800-661-8888

Edmonton Tourism

9797 Jasper Avenue

Edmonton, AB

Canada T5J 1N9

(780) 496-8400

Toll Free: 1-800-463-4667

The Bennett Centre

Across the street from the folk festival site, the Bennett Centre offers Hostel style accommodations for \$25.00 per night single, \$75.00 group of four. Special rates for three and four day packages. Call 1-800-664-6630 or in town 468-1439.

Festival Restrictions

No drugs or alcoholic beverages. No pets. No tape recorders or video cameras. Festival security reserves the right to search patron's coolers and bags. Please respect our good neighbour policy. Lean-tos will only be allowed in inclement weather.

Edmonton Folk Music Festival

10115 – 97 A Avenue

Edmonton, Alberta

T5K 2T3

Phone: 780-429-1899

Fax: 780-424-1132

website: www.edmontonfolkfest.org

